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NEW YORK, THURSDAY, MAY 3, 1928

WHOLE NO. 2508



Ursula Richter photo

Anne Roselle

as Salome



RUTH SHAFFNER,

who, following successful appearances in New York at Carnegie Hall with the Banks Glee Club; at Salem, Mass., and as soloist with the Orpheus Club of Detroit, left New York for the Pacific Coast, where she sang with the Los Angeles Philharmonic Orchestra on April 26 and 27, under the baton of Georg Schneewoigt. While on the coast, the soprano also will give several recitals. (Apeda photo)



ARTURO DE FILIPPI,

young American tenor (Arthur S. Phillips), who recently returned to America after triumphal appearances in Italy and Germany, has just been engaged as guest artist by the Cincinnati Opera Company under Isaac Van Grove, for its summer season. Mr. de Filippi sang at the San Carlo in Naples, in Rome, and in all the principal cities in Italy. His success in Germany was also marked. His voice was praised by the European critics for its warmth and sweetness and he was given credit for using a sound method of voice production. Mr. de Filippi recently appeared in Chicago with the Woman's Symphony Orchestra, under the direction of Ethel Leginska, winning an emphatic and well deserved success. His Chicago recital took place on January 29, when the critics expressed themselves most favorably and presaged as brilliant a career for the tenor in the land of his birth as he has scored in Europe.



WILLARD SCHINDLER,

Pacific Coast baritone and his daughter, Patricia (Patty) Jean in the garden of their home in Piedmont, Cal.



REBA PATTON,

soprano, who will appear in recital in the Academy of Music Foyer, Philadelphia, on Tuesday evening, May 8. Miss Patton is an artist pupil of Giuseppe Boghetti, vocal teacher of New York and Philadelphia.



ARTHUR BAECHT,

violinist, who won excellent notices following his Town Hall, New York, recital, when critics referred to his manly tone, big technic and musical spirit. His violin recital on April 25, at the Bergen Lyceum, Jersey City, N. J., presented a program of popular request numbers. Owing to demand he plans opening a New York studio in September.



ETTA HAMILTON MORRIS,

chairman of the sixth biennial convention of the New York State Federation of Music Clubs, which was held at Hotel St. George April 23, 24, and 25. (White photo.)



EDITH HARCUM,

who gave a piano recital at Hardwicke the home of Mrs. Herbert Lincoln Clark, at Bryn Mawr, Pa., May 2, for the benefit of the Junior League fund for the restoration of Sweet Briar Mansion in Fairmount Park. Mrs. Harcum is the founder of the Harcum School for Girls at Bryn Mawr, which has one of the finest music departments of any private school in the East. (Photo by Kubey Rembrandt Studios).



WHERE MONTANANS MEET.

Senator T. J. Walsh of Montana congratulating Marie Montana on her success in the prima donna role of The American premiere of Vaughn Williams opera, Hugh, the Drover, which was recently heard at Washington, D. C., during the International Opera Festival. (John Mueller photo)

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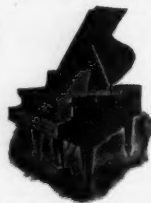
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Stravinsky's Apollo Musagetes Given Premiere—Rosé Quartet Introduced at Second Concert—Societe des Instruments Anciens, Casella, Kincaid and Kindler Featured at Third and Fourth Concerts—Final Program Devoted to Chamber Orchestra Music—Two Prize Competitions Announced at Festival, One for \$1,000 for Instrumental Quintet, and the Other for \$500 for a Suite for Two Pianos

WASHINGTON, D. C.—Conspicuous, as heretofore, by the presence of many musicians both national and international, the Festival of Chamber Music sponsored periodically by the Library of Congress under the Elizabeth Sprague Coolidge Foundation, began its three day term on Friday evening, April 27, with the entire program devoted to the ballet.

Concomitant with the initial performance the programs announced that under the provisions of the Foundation, the Division of Music in the Library posted immediately two prize competitions. The Elizabeth Sprague Coolidge Prize of \$1,000, is offered for a work of chamber music written for a quintet of wind instruments (flute, oboe, clarinet, bassoon and French horn) or for piano and four wind instruments. The competition is open to composers of all nationalities. The Library of Congress Prize of \$500 is offered for a suite or composition in similarly extended form for two pianos (two players). This competition is open only to composers who are citizens of the United States. Both will close April 15, 1929. Manuscripts (scores and parts) should be sent anonymously (with full name and address of the composer in a sealed envelope accompanying the music) to the Chief of the Music Division, Library of Congress, Washington, D. C. No award will be made if the majority of judges so recommends. The prize compositions will have their initial performance at the next Chamber Music Festival in the Library, during the autumn of 1929.

Upon reading this offer, while one is not disposed to look askance upon the gift horse, more especially since the generosity of Mrs. Coolidge is so unlimited, it does appear a trifle inconsistent that foreign competition should bring forth an award double that of the prize for American composers' efforts.

STRAVINSKY'S APOLLO MUSAGETES GIVEN PREMIERE

Returning to the opening program, Igor Stravinsky's Apollo Musagetes, the ballet with music commissioned by the Library, received its premiere presentation through the collaboration of Hans Kindler, conducting the orchestra; Adolph Bolm, directing the dances and stage action; and Nicolas Remisoff, who designed the settings and costumes. Without program notes, there is a little doubt as to the plan of the ballet. However, it opens with a prologue, the muses following the high priest (later Apollo) to the break of the curtains, where he has placed a large bowl of fire. There is a short invocation and all depart. The only scene is, of course, pastoral, there taking place in it the varied dances which are for the pleasure of the god.

Regardless of the fact that this opus was the drawing card of the evening, there is not a great deal that can be said in favor of Mr. Stravinsky's latest creation. He has pursued a classic route, true with many idioms of his own making, but with the pungent glints of his now popular style entirely lacking. One catches a healthy whiff of Haydn, Beethoven, Brahms and Strauss at every turn. The strings he so carefully decried as too personal, he has used without stint. The score is soft, simmering with a lukewarm hint that Mr. Stravinsky is either no longer deeply interested in originality, or prefers to rest upon past performances.

The rendition throughout was most adequate, Elise Reiman, Bernice Holmes, Ruth Page and Mr. Bolm charmingly portraying each figure and receiving due regard of the audience.

In addition to the Apollo, three other ballets were listed. Ravel was represented by the Pavane, originally in the piano form; a delightful Arlecchinata set to music by de Mondoville, and the Alt-Wien from Beethoven's Elf Wiener Tanze. The scoring of the latter was done by Gustav Strubbe. A major portion of praise for the excellent manner in which the orchestration was presented is due to Mr. Kindler. His indefatigable work with the men from the Philadelphia Orchestra, who comprised his own unit, stood out in strong relief during the entire performance.

ROSÉ QUARTET INTRODUCED AT SECOND CONCERT

The second day of the Festival introduced the famous Rosé String Quartet of Vienna composed of Arnold Rose, first violin; Paul Fischer, second violin; Anton Rusitzka, viola; and Anton Walter, cello. Franco Alfano's Quartet No. 1, written in 1918, opened the recital. This opus brought forth much dissension in the ranks of attending connoisseurs. To this reviewer the writing did not make a particularly great appeal. It is rough, strangely diverse in its unity, heavy in many places and much too contrary minded to hold attention. The melodic content is brief, disjointed and not overly clear, making for constant unsteadiness. Even in the second movement, designated as Calmo, this segregation of ideas persisted. Obviously the harmonic pattern is an unusual one. The composition was played for the first time in this country.

John Alden Carpenter came in for a share of the Festival's honors with a first-time-anywhere-performance of his

three movement quartet. As was to be expected, the creation indicated skill and much original thought on the part of the author. He gracefully employs his melodies and never loses them. There appear most delightful color contrasts, especially in the first two parts. A snatch of syncopation creeps forth from time to time but never to startle and generally to define some other part. The final section rather steps out of the quartet form, leaning toward a ballet perhaps, but it is not remiss. Mr. Carpenter writes in a cultured fashion that makes his work a pleasure to hear. He received much applause at the close.

The final item listed was Schubert's Death and the Maiden quartet. While not to deprecate the visiting organization, it cannot be said that the results achieved were entirely satisfactory. There were not a little off key playing, consistent roughness of tone, and some ragged interpretation. On the other hand the visitors are aristocratic in their approach and have, accordingly, a dignity of bearing which commends them to an audience critical minded.

THIRD CONCERT

The third concert featured the Societe des Instruments Anciens of Paris. They have been heard in the East on several occasions prior to this performance and extended comment is quite unnecessary. Their program was selected from the works of Montclair, Cimarosa, Ayrton, Ascoli, Bach, Demarest and Galeazzi, and provided a most refreshing midway interlude in the Festival.

FOURTH CONCERT

Alfredo Casella, pianist; W. M. Kincaid, flutist, and Hans Kindler, cellist, took care of the fourth concert. Rameau's concerto, No. 5, in D, for the three instruments, opened the recital. The Sonata in F of Marcello, for flute and piano, followed. Both were delightfully played and happily received. Mr. Casella's Sonata in C, written last year and dedicated to Mrs. Coolidge, revealed one of the finest pieces of writing heard during the session. It is solid, stately but not stiff, vested with rhythm and melody and carries not the slightest bit of awkwardness in its contour. The themes, while evident, are not pasted on the face of the opus in predominant fashion but appear in methodical order, garbed in rich harmony and developed with due regard to modern formulas.

The Pierne sonata Da Camera, op. 48, commissioned in 1927, calls for the three instruments referred to. It is of much lighter stuff than the Casella composition. There is consistent reference to the later French school, particularly in the initial two portions. The last division is practically without touch of this. Fanciful, lilting and ingratiatingly clear the sonata bids fair to rest with some of the most charming things the Festivals have brought forth.

That the execution of this program would be impeccably carried out is hardly a matter for conjecture, considering the caliber of Messrs. Casella, Kindler and Kincaid.

FINAL PROGRAM

The final musicale, in which the music was de-

voted to the chamber orchestra, commenced with three works by Muffat, Handel and Haydn, calling for solo work on the part of oboes, harpsichord (in this instance substituted for by the clavier) and horns. Paul Hindemith's Spielmusik, op. 43, No. 1, received its initial American hearing at this time. It is scored for strings, two flutes and two oboes, and is separated into three movements. The composition is not of any great moment as presently viewed. There was evidently a joke to be played and this was it. The impression is given that a mediocre piano work has been quite cheaply scored for the amusement of a few who may enjoy a little more volume than the piano affords.

On the other hand, Respighi's Trittico Botticelliano, which closed the concert, overflows with tremendously vital orchestration. The combinations of instruments produce the rarest colorings, the subtlest meanings and the most vivid pictures of anything offered during the entire week-end. The composition requires the usual strings, as well as flute, oboe, clarinet, bassoon, horn, trombone, celesta, harp and piano. It has three sub-titles, La Primavera, L'adorazione Dei Magi and La Nascita di Venere, obviously denoting the famous canvases. The opus is entirely too complicated to permit of analysis in this limited review, but it can be stated that, save for the initial part which, strangely enough, infers a relationship with the Stravinsky of Petrouschka days, it can stand up well under a precise and intricate scanning. The dedication is to Mrs. Coolidge. Again the orchestra, led by Hans Kindler, was a most competent interpreter, thanks to the genius of the director and the complete facility with which the members assimilated the ideas he gave them.

OUT-OF-TOWN VISITORS

Among the out-of-town visitors who attended the Festival were the following: Dr. and Mrs. J. Fred Wolfe, Prof. and Mrs. George C. Gow, Mr. and Mrs. Edwin Hughes, Lynnwood Farnam, Mr. and Mrs. Jay C. Freeman, Olga

(Continued on page 10)

Huber to Remain as Municipal Director

At the request of Mayor Broening, Frederick R. Huber has withdrawn his resignation as Municipal Director of Music in Baltimore, Md. In making the announcement at a luncheon given by the Mayor in his honor, Mr. Huber stated that, although he felt the time had arrived for someone else to take the reins and continue the work he had started, he was willing to make a personal sacrifice of his own plans and heed the request of the Mayor and the hundreds of Baltimoreans who had made pressure upon him to remain as Municipal Director of Music.



FRANCES SEBEL,

lyric-dramatic soprano, who, besides her various concert and oratorio appearances, is a leading member of the National Grand Opera Company, broadcasting over W.E.A.F. Miss Sebel in her two years' association with this organization, has sung no less than sixty-four times during which she essayed twenty-seven operas embracing both the lyric and dramatic roles in German, French and Italian. One of Miss Sebel's specialties in her concerts is a program of Folk Songs of all nations in costume. She has been particularly successful in the Gypsy Hungarian Songs.

THE PRAGUE TEACHERS' CHOIR TO TOUR AMERICA NEXT SEASON

Interesting Facts Concerning the Renowned Czecho-Slovakian Choral Organization Given in an Interview With Its Conductor, Prof. Metod Dolezil, in Prague

PRAGUE.—Just twenty years ago a small group of enthusiastic amateur vocalists gathered in an informal way at Prague, then a provincial capital of the Austro-Hungarian monarchy, for a friendly meeting. Their object

was the inauguration of more or less regularly recurring gatherings to cultivate choral singing. Many of such amateur choral societies existed then in the ancient city of Prague, for singing is, and always has been, a national predilection of the Czech race. What distinguished this little band of enthusiasts from other societies was the fact that they were all members of the same profession: they were teachers in the various public schools of Prague.

That was twenty years ago. Today, a choral society consisting of Czech teachers, gathers again in Smetana Hall, for the presentation of a big new choral work entitled Zborov. A huge audience crowding the spacious hall awaits their concert with breathless attention. The entire government is assembled for what is virtually the premiere of the first national a cappella composition of large proportions. President Masaryk,

the venerable founder and president of the Czechoslovak republic, is solemnly seated in his box. The Czech national hymn precedes the concert, and then conductor Metod Dolezil steps forth into the center of a semicircle formed of fifty gentlemen. He raises his baton and amid hushed silence the concert begins.

It is the festival concert to commemorate the 20th anniversary jubilee anniversary of what has since become one of the world's leading choral societies: The Choir of Prague Teachers—the organizations that has developed from the aforesaid small band of enthusiasts. Virtually all of Europe has heard them, the continent's greatest critics have admired them. America will hear them next season so a few remarks on the interesting history and achievements of the choir, culled from a conversation with Professor Dolezil, the leader, may have an added topical interest.

FIGURES

Here is the record of the Prague Teachers' Choir: within the twenty years of their existence, minus a five years' pause enforced by the war—they have appeared in no less than 600 concerts of their own, not counting the numberless occasions when the choir contributed a more or less extensive portion of a mixed program. Three millions of people have heard and admired the choir, according to a rough and by no means exaggerated estimate. 200 of their concerts were given in Prague, 78 in the season of 1924-25 alone. Virtually every country of Europe was visited by the choir,

Scandinavia twice. England heard 32 concerts of the organization of which four occurred in London; and already there are urgent invitations from England and France for return engagements, while Amsterdam is awaiting the organization in connection with the coming Olympic festivities.

TRIBUTES

The Prague Teachers' Choir has probably sung before more crowned heads than any other individual or group of artists in the world; which means a good deal today, when crowned heads in Europe have become something of a rarity. The Royal family of Roumania entertained them at Castle Sinaja, when two extra concerts were given, and Prince Carol—since a much-discussed figure—came to Bucharest particularly for the concert. In Paris, president Poincaré gave an official reception for the bards from Czechoslovakia, at Elysée Palace. Dedications from Poincaré and from David Lloyd George grace the Golden Book of the choir, and even martial Marshal Foch allowed himself to be enticed by the golden-voiced guests from Bohemia.

THE TOSCANINI OF CHORAL MUSIC

These and other interesting facts were reluctantly, (yet with a pardonable pride) supplied by Prof. Metod Dolezil, the eminent conductor of the choir. At Prague, local patriots have given him the byname of the "Toscanini of choral music": he conducts everything from memory, and the fascination he exerts over his musicians and audiences well justifies a comparison of that nature. Toscanini-like, too, are the rigid rules and regulations to which the members of the choir are subjected. A democratic republic with dictatorial tendencies, as it were, is the Prague Teachers' Choir: the membership is based on a "survival of the fittest" principle, each member being subjected each season to a new examination—and woe to him whose vocal endowment has suffered from wear and tear. He is immediately dismissed and replaced by a new member who is young or vocally fresh enough to pass the rigid "third degree" exam. The conductor, too, is re-elected (or newly elected, as the case may be) each year: no "life terms" here! Mr. Dolezil, still a young man, holds the post by unanimous consent since 1921. He is a profound musician, a pupil in composition of Vitezslav Novak, the eminent Czech composer, and he has led his brave band to victory ever since.

AN "AUTONOMOUS REPUBLIC"

A little "state within the state," this choir. It relies on its own art and power. The state subsidy is small, but that is no cause for worry. Each and every member is so imbued

with enthusiasm for the cause that he labors and toils for the love of the thing. Salary? So far from getting paid, these men, out of their small incomes, contribute an annual membership fee towards the maintenance of "their" society. Whatever profits are made in their concerts, are pooled in a fund on which to draw for extraordinarily large travelling expenses and other incidentals. They will need the fund soon, for without it America could never hear the Prague Teachers. It is only with reluctance that the Czech authorities part for any length of time from their precious treasure,

the Teachers' Choir, which so materially contributes towards the musical reputation of the Czech race; consequently, a large deposit will have to be left behind when they embark for America's shores: a guarantee, as it were, for the safe and early return of the singers. They are a national asset, and that is a responsible job.

ENTHUSIASM

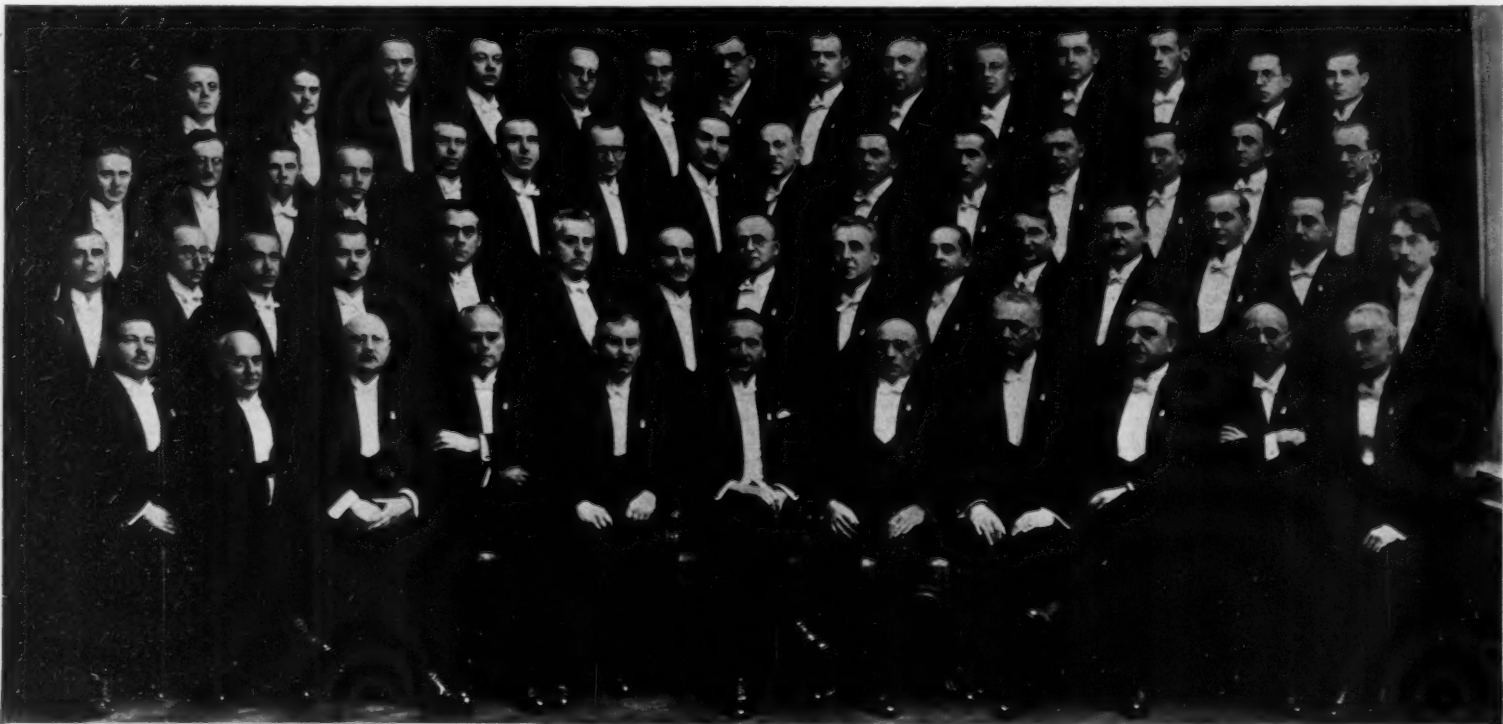
The "leave of absence" question, incidentally, is one of the great worries of the choir. Professor Dolezil who speaks otherwise cheerfully and proudly of his charge and its achievements, becomes a little pensive as this question turns up in conversation. For his courageous band of fifty musicians are musicians only with one half of their being. The other half of them is involved in the rather prosaic function of public school service. Many of them, by the way, live and teach in the smaller cities surrounding the Czech capital, which often involves rather strenuous experiences. Many are the instances when the brave members walk five and more hours through ice and snow, to catch the Prague-bound train at the next station and arrive in time for rehearsals. Yet the case is not known in the history of the choir where a member missed a rehearsal—much less a performance—save on account of severe illness. Enthusiasm!

MAKING HISTORY

These and other tales are current in Central Europe, and testify to the extraordinary nature of this choir. They prove that the Prague Teachers are a choral organization in a class by themselves. But above and beyond that, it has so far perhaps not been sufficiently recognized that they are really making history, not only in the reproductive but also in the productive field of music. It stands to reason that the existence of such a choir should inspire many composers. In a sort of vice versa effect this choir has given rise to a new choral literature—and again the productiveness of their composers have widened the working scope of the choir. Several of Europe's most prominent musicians have written for and dedicated to the organization a number of important



PROF. METOD DOLEZIL, since 1921 conductor of the renowned Prague Teachers' Choir. Prof. Dolezil is known in Czechoslovakia as the "Toscanini of Choral Music."



THE CELEBRATED PRAGUE TEACHERS' CHOIR WHICH WILL TOUR AMERICA NEXT SEASON

compositions: Leos Janacek, J. B. Foerster, Vitezslav Novak and Josef Suk, to mention a few Czech examples of prominence; Taneiev, the Russian, too, and Camille Saint-Saëns, whose Spring Song was especially composed and often sung with great success by the Prague Teachers. Debussy, who heard the choir at Paris and inspected with interest some of the tremendously difficult scores which they sang, is credited with the exclamation that that was "music for devils to sing, not for human voices." "But that was," says Professor Dolezil with a twinkle in his eye, "one of our easiest numbers."

AN "A CAPPELLA SYMPHONY"

Zborov—the newest repertory work of the Prague Teachers, which I heard from them at their jubilee concert, may be "one of their easiest numbers," too; but it surely is the most devilishly intricate piece of a cappella writing that it has ever been my privilege to see and hear. Rudolf Jeremias, its young composer, surely draws on the resources of his choir as though it were not a choir but the most perfect orchestra—and he knows that he can afford it when it is the Prague Teachers' Choir, which is there to sing it. I have described Zborov as the first a cappella composition of big proportions; more correctly I should denominate it as a symphony for human voices and superhuman musicality.

Rudolf Jeremias, a young man in his early thirties, is director of a music school at Budejovice, a small Bohemian town. Rudolf Medek, the author of the words, serves as colonel in the Czechoslovak army and warlike is the subject of the whole work. It is in six movements, and describes the battle of the Czech race for independence, as typified by an episode from the world war. A revolutionary theme, then, and entwined in a musical setting which is revolutionary at least in its unheard-of demands on the chorists. Jeremias asks for a high C sharp from the tenors, and gets one as pure as a star tenor is able to give; he demands a pianissimo on a high C, and the choir responds with as ethereal an instrumental effect as any great orchestra could produce. Orchestral, indeed, is the intricate texture of this music, and the precision as well as the color wealth of this body. Take the second movement, a description of a quiet, peaceful night scene at the camp fire: soft, subdued tone colors, with distant calls and rumors blown hither by the breeze—an overwhelming piece of musical atmosphere and descriptive power. When the big battle begins, what an assault of ever new masses: we almost see the human waves stream forth, break and pass. A gigantic crescendo of dynamics until the climax comes, with the shouted outcry "Bombs!" What an outbreak, what uncanny force—and yet what noble, beautiful voices! Even the tenors—usually the weak spot—have the finest quality imaginable. Never a suggestion of the tedious "Männergesang Verein" dullness, never a dead moment. There stands a conductor, a master of his small army, who materializes his sound-vision unhindered by material obstacles—there are none for these men who are at once great vocalists and great musicians, each one of them. Such beauty of voice, such plasticity of structure, such wealth of temperament and "immaterializing" command of vocal material I do not recall ever having heard. There lies the secret of the Prague Teachers' Choir's world success. That they will duplicate it in America, I have no doubt. P. B.

Roma to Create Role at Harrisburg Festival

Lisa Roma, American soprano, has recovered from a slight indisposition which forced her to cancel several of her appearances with Maurice Ravel, the eminent French composer. Miss Roma was disappointed at not being able to accompany M. Ravel on his trip through the Southwest, which included Texas. The composer then made a trip to the Grand Canyon, and later went to Buffalo and Montreal. He was fortunate in being able to secure the services of Esther Dale for his Texas concerts and Greta Torpadie for Buffalo and Montreal.

Miss Roma will sing at the Mozart Festival in Harrisburg, Pa., May 15-16, where she will create the role of Venus in Mirtel in Arcadia, a new work by Henry Hadley. She also will be heard in the Mozart C Minor Mass. This will be the first performance of the Mass in America, although it has been sung many times in Salzburg, Germany.

Boston Piano Teachers Elect Officers

The Pianoforte Teachers' Society of Boston, at its last regular meeting on April 9, elected the following officers: Jane Russell Culpitt, president (reelected); Harry N. Wiley, vice-president (reelected); Alice G. Cunningham, treasurer (reelected); Marion C. Whiton, secretary (reelected); Paul F. Kehoe, assistant secretary.

After the business meeting, Blanche Brocklebank, a member of the society, assisted by Charlotte Homer, played a program of advanced teaching material published by Schirmer. Charles Repper, another member of the society, played some of his own compositions.

Goldman Band Schedules Ready

The Edwin Franko Goldman summer band concerts will be given each night from June 11 to August 19, for which the schedules are now ready. During the month of May, Mr. Goldman will spend most of his time in filling engagements made for guest appearances. This will include the conducting of the Boston massed school bands for the benefit of the Brockton Musicians. He will also judge the Ohio State Band Concert and the National Band Contest, under the auspices of the National Bureau for the Advancement of Music.

Cimini to Conduct at Bowl

Among the conductors who will wield the baton at the Hollywood Bowl this summer is Pietro Cimini, an Italian now residing in Los Angeles. He will conduct one concert, August 10, with Percy Grainger, soloist, who will play the Grieg concerto.

Frances Sebel Signs With Hurok

Frances Sebel, operatic and concert soprano, has been signed up for a term of years by the Hurok Management. Many interesting dates are being booked for her and she is looking forward to a busy season this coming fall and winter.

Berlin Pays Notable Homage to Schubert

Seven Concerts of His Music by the Schnabels—Reviving Biber's "Mysteries"—Brailowsky, Friedman and Other Pianists Heard—Breslau Hears Schönberg "Opera" Twice in One Evening—New Operas in Rostock and Mayence

BERLIN.—Schubert is being celebrated in Berlin no less assiduously than Beethoven was last year. Artur Schnabel, whose homage to the Bonn composer was so memorable and important an event of the previous season, has, within the last few months, honored Schubert in the worthiest manner possible, by seven concerts given in conjunction with his wife, Therese Schnabel, the famous lieder singer. Those who had the good fortune to attend these concerts will have received an incomparable impression. The Schnabels, in a life-time's study and experience, have penetrated into the art of Schubert as hardly anybody else today. No matter how well you may know Schubert or imagine you know him, no matter how great a musician you may be,—after having heard these recitals, you would be forced to acknowledge that Schubert is still greater than you believed, that certain aspects of the master's art have hardly ever before been shown so clearly, so convincingly and in so touching a manner.

Artur Schnabel played the greater and weightiest part of Schubert's works for the piano, including ten piano sonatas, many of which were a revelation because they are generally neglected by pianists, as well as some of the smaller pieces. It was shown here that Schubert sonatas form a world of their own, well worth exploring. In these concerts the exploring was done in the most accomplished and reverential manner imaginable.

Therese Schnabel's contribution consisted of about one hundred of Schubert's songs, including all the great cycles, Die Schöne Müllerin, Winterreise and Schwanengesang, and a great many other valuable songs. We have heard more brilliant and powerful voices singing these songs and more vocal virtuosity applied to them, but we have never come nearer the soul of this immortal art. Only the greatest Schubert singers have imbued these songs with a spiritual elevation comparable to that of Therese Schnabel. Especially the Schöne Müllerin and Winterreise cycles were truly grandiose specimens of interpretative art. Artur Schnabel's assistance at the piano was invaluable, going far beyond that which even the best professional accompanists are able to give. Here that rare and difficult perfect union of two distinct individualities was reached, and consequently a perfection of style and an exhaustiveness unattainable under ordinary conditions.

SCORDATURA MYSTERIES

Alice Ehlers, at present the most prominent exponent of harpsichord playing in Germany, has finished the very interesting series of her recitals of old chamber music. Her last concert was distinguished by the collaboration of Paul Hindemith both as violinist and as author of a concert arrangement of selected pieces from the "mysteries" of H. J. Franz Biber. This composer, famous about the year 1700, has left to posterity these pieces of mystic and religious music (perhaps the most remarkable specimen of his art) in which ample use is made of the so-called scordatura, i. e., irregular tuning of the instrument, as Paganini later employed it to a certain extent. Hindemith has made a very effective—but nevertheless appropriate—arrangement of the figured bass for Alice Ehler's harpsichord, he himself playing the violin with its queer, distorted "out of tune" effects. Maurits Frank, cellist, and Hermann Schubert, double bassist, completed the ensemble.

Julius Bittner from Vienna, best known as a composer of operas, has recently written a very ambitious mass for soli, chorus and orchestra, and also a Te Deum which had very successful performances in Vienna a few weeks ago. The Berlin performance did not do justice to the work, as the conductor, Felix Maria Gatz, was evidently unable to handle the big apparatus properly. Under these unfortunate circumstances Bittner's music suffered seriously. Still one could see that the composer has no modern aspirations; that within the traditional boundaries he is a musician of high rank and possesses a fund of expressive and interesting ideas. The solo-quartet had been imported from Vienna. It comprised Rose Fuchs-Fayer, Emilia Bittner, Dr. Franz von Szekelyhydy and Joseph Manowarda.

MANY PIANISTS

Several pianists of more or less international renown have been heard lately. Petri finished his series of recitals with a most exacting Busoni program, playing these intricate and enormously difficult compositions of his great teacher in masterly fashion. Claudio Arrau, one of the most gifted among the younger players, gave his last recital previous to his South American tour.

Brailowsky, who until a short time ago was hardly known here, is quickly gaining ground in Europe and is already ranked among the most brilliant virtuosi of our time. Lubka Kolesa gave a recital with orchestra, playing the Mozart concerto in C major and the Weber Konzertstück with that clearness, grace and amiability peculiar to her. She had the distinction of being accompanied by Leo Blech, who led the orchestra with discretion and yet with delightful clearness of detail. Harriet Cohen, the accomplished London pianist, scored considerable success in Berlin with uncommonly impressive Bach interpretations; she opened her second recital with the work of an old English composer, closing with the compositions of an English contemporary, Arnold Bax, whose piano sonata is certainly very ambitious, full of interesting details and decidedly modern in tendency. Yet with all its complications can it vie in charm and freshness with the unpretentious, yet fine and intensive, music of Byrd from Queen Elizabeth's time.

Casals and Pachmann, both mentioned in detail in my last letter have appeared for the second time, and again scoring equal success. Also Ignace Friedman gave a recital after a considerable pause. He is still one of the most powerful lords of the keyboard and from a purely pianistic point of view he does amazing things.

ALL IN THE FAMILY

A Schubert-Goethe song recital, given by Maria Basca and Eduard Erhard, was remarkable in several respects.

Eduard Erhard is a great grand-nephew of Franz Schubert, and Maria Basca can boast a similar relationship with Goethe. Moreover both artists are singers of high quality, fully aware of the artistic duties imposed upon them by their great ancestors and well prepared by natural talent, by study and esthetic culture to meet these duties adequately.

The Klindworth-Scharwenka Conservatory, under the direction of Robert Robitschek, has, for the first time since the war, formed its own student orchestra. The recent concert in which it took part, directed by Robitschek, was an agreeable surprise. The pupils played difficult works like Smetana's Vitava, Brahms' variations on a theme by Haydn and Beethoven's fifth symphony with precision, brilliancy and good tonal effect.

The State Opera has brought out Puccini's complete Triptich for the first time. Two of the little one-act operas were given here in past years, namely Il Tabarro and Gianni Schicchi, so only the intermediate piece, Suor Angelica was a real novelty and it is without doubt the weakest piece of the set. Alexander von Zemlinsky, the distinguished conductor of the Kroll Opera, had taken great pains to secure an effective performance of all three pieces, and he was well supported by the forces of the Klemperer ensemble. Fritz Krenn especially deserves praise for his vivid and humorous acting as Gianni Schicchi and for his fine singing. In Suor Angelica Käte Heidersbach gave a touching personification of the Nun, and Charlotte Müller was striking in her realistic representation of the intriguing and cruel old withered princess, Angelica's opponent.

BRESLAU HEARS SCHÖNBERG "OPERA"

A few weeks ago one of Arnold Schönberg's strange monodramas had its first hearing in Germany at the Wiesbaden Opera, and now comes news from Breslau that his second monodrama, Die glückliche Hand, has been performed there for the first time in Germany. Schönberg wrote these two pieces about 1910 and had to wait more than fifteen years before any theater dared attempt their performance. Now after several essays here and there, in Prague, Vienna, Wiesbaden and Breslau, it has become evident that even in 1928 these dramatic fantasies are hardly more likely to win popular favor than in 1910. But the great propaganda campaign made for Schönberg during the last decade has aroused at least a certain curiosity among musical people and has created a little Schönberg following full of enthusiasm and faith in its prophet. The Breslau performance was definitely a homage and compliment to Schönberg, as far as the direction of the theater was concerned.

A novel feature in operatic production was the performance of the piece twice in succession. After the first, the public showed almost no sign of approbation. Then Schönberg made a speech in which he tried to explain his intentions and the style of the work. The performance was then repeated and listened to with respect if not enthusiasm. The manner in which this extraordinary and unconventional work was performed did great honor to the Breslau Opera, to the artistic ideals of its intendant, director Josef Turnau, and to the capabilities of Fritz Cortolezis, the conductor.

The opera was followed by Das Fest des Königs, a ballet with charming music by Rameau, which was particularly enjoyed by way of contrast. The next night Handel's Joshua was produced with scenery and made a very deep impression. Herbert Graf as regisseur, and Hans Wildermann as designer of the fascinating and picturesque scenic decorations did fine work. They were aided by good soloists and an excellently prepared chorus. Helmut Seidelmann conducted.

NEW OPERAS IN ROSTOCK AND MAYENCE

In Rostock a new opera, Die Geige Amadei, had a local success. Both the librettist and the composer, Hans Curschmann and Carl Friedrich Pistor, respectively, are resident in Rostock, the former being professor of medicine at the University and the latter a viola player in the Opera orchestra. Both authors have done their work competently and with pronounced talent, without, however, succeeding in obtaining any extraordinary effects. The title of the opera does not refer to the Amati violins; the story is rather a romantic tale of an old fiddler cheated by his envious companion who, like Kaspar in the Freischütz, is spurred on in his wicked deeds by the Black One, an emissary from hell.

The Mayence Opera, conducted in a highly progressive spirit by Paul Breisach for the past few years, brings out modern works rather frequently. Much discussion and interest were recently aroused by the performance of four little modern works on the same evening. Hindemith's dramatic sketch, Hinundzurück (To and Fro) and Ernst Toch's musical illustration of Andersen's fairy-tale, The Princess and the Pea, were heard last summer at the Baden-Baden Festival. But Malipiero's little comedy, The False Harlequin, was new in Germany. The return to the old Italian commedia dell'arte is becoming quite fashionable among the younger Italian composers, and Malipiero is one of the most zealous protagonists of this tendency. Busoni was perhaps the first to perceive new possibilities in this genre when he revived it about twelve years ago in his Arlecchino. The fourth modern work at Mayence was Terpis' grotesque ballet-pantomime, Der Leierkasten (The Barrel Organ) with music by the Dutch composer, Jaap Kool, which had been previously performed elsewhere.

HUGO LEICHTENTRITT

Eugene Goossens Sails

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, sailed for Europe on April 30. He plans to devote the first part of his summer to composition, his only conducting to be the making of a few talking machine records in London. He returns to America in August for eight concerts at the Hollywood Bowl. He will conduct six concerts in Detroit in December, and sixteen in St. Louis next March. Some of the St. Louis papers advocate his engagement as permanent conductor there, but Rochester has first option on his services.

Chamber Music Festival

(Continued from page 7)

Samaroff-Stokowski, Mr. and Mrs. Henry Bellmann, Winthrop Tryon, Alfred Human, Mr. and Mrs. David Mannes, Grace H. Spofford, Dr. and Mrs. Eugene A. Noble, Reinhold Faelton, Mr. and Mrs. Thomas W. Surette, Rosario Scalero, Marion Bauer, H. T. Parker, Mr. and Mrs. Edward W. Bok, Lillian Littlehales, Helen Norfleet, Mr. and Mrs. Crosby Adams, Richard G. Appel, Mr. and Mrs. Carl Deis, Alfred A. Knopf, Dorothy Lawton, Mr. and Mrs. Emile Tas, Rosalie Housman, Frederick Alexander, Prof. Roy D. Welch, George Foster Peabody, Mr. and Mrs. Donald N. Tweedy, Charles N. Boyd, Henry L. Mencken, Irene Lewisohn, Dr. Lesser Kauffman, Percy Lee Atherton, Frances A. Wister, Mabel W. Daniels, Mrs. Franz Kneisel, Mr. and Mrs. Lawrence Gilman, Djina Ostrowska, Gladys North, O. G. Sonneck, Mr. and Mrs. Hugo Kortschak, Mr. and Mrs. Lieff Rosanoff, Aaron Copland, Mr. and Mrs.

Franklin Dunham, Prof. and Mrs. Horace Alwyne, Mrs. Mark Fonaroff, Barbara Duncan, Prof. and Mrs. Dayton C. Miller, Jacques Gordon, Lewis Richards, Wallingford Riegger, Carlos Salzedo, Mrs. H. H. A. Beach, Harold Gleason, Prof. and Mrs. David Stanley Smith, Otto Kinkel-dey, Mr. and Mrs. Nicola A. Montani, Cornelius van Vliet, Boris A. Bakhmeteff, William Arms Fisher, Mr. and Mrs. Ludvik Schwab, Wallace Goodrich, Mr. and Mrs. Howard Brockway, Frederick Jacobi, Nan Bagby Stephens, Arthur Hartmann, Mr. and Mrs. Henry Holden Huss, Marianne E. Kneisel, Alexander Smallens, Bernard Ocko, Mr. and Mrs. Rudolph Wurlitzer, Dr. and Mrs. Karol Lisznewski, Lotta Van Buren, Olin Downes, Fritz Reiner, Max Jacobs, Lajos Shuk, Mrs. H. E. Talbott, Mr. and Mrs. Carl H. Tollefsen, Dr. Edward Durney, Rudolph Ganz, Samuel L. Laciari, Mr. and Mrs. John Finley Williamson, Henry Junge, Alexander Russell, Dr. Howard Hanson, Edgar Varese, Julia Schelling, Nicolai Berezowsky, Alfred W. Frankenstein, Hollister Noble, Oscar Thompson, Samuel Chotzinoff.

T. F. G.

The Rosé Quartet on First Visit to America

The Rosé Quartet arrived in New York on April 23 on the S.S. New York for its first visit to America. This



ROSÉ QUARTET.

Left to right: (standing) Prof. A. Walter, Prof. Ruzitska, Prof. P. Fischer; (sitting) Prof. Arnold J. Rosé, Alfred E. Rosé (son).

famous quartet was invited by Elizabeth S. Coolidge to participate in the Chamber Music Festival which was held last

week in Washington, and during its brief stay here will make some additional performances. Arnold J. Rosé, the founder of the quartet, became first concertmaster at the Vienna Royal Opera in 1881 and in the same year organized the quartet which bears his name. He is the only original member now remaining, the other members at present being Prof. Fischer, second violin; Prof. Ruzitska, viola, and Prof. Walter, cello. Accompanying the quartet on its visit to America is Prof. Rosé's son, Alfred E. Rosé, pianist, composer and conductor, who plays the piano part in quintets with his father's quartet. Prof. Ruzitska is one of the oldest members of the quartet, having been associated with it for twenty-five years.

In addition to the Washington appearance, the quartet will play in New York, Baltimore, New Haven, Cincinnati, Chicago and Boston. The artists sail for home on May 19. Prof. Rosé still retains his position as concertmaster of the Royal Opera in Vienna and must therefore return immediately in order to take part in the rehearsals of the new Strauss opera to be performed there in June.

Enroute to America the Rosé Quartet gave a concert on board the New York for the benefit of the Seamen's Fund.

Isabelle Burnada Here Next Season

Isabelle Burnada, young Canadian contralto, who made such an excellent impression this season in her recitals in New York, Boston and Chicago, recently achieved another success, this time in London. As a result she will appear at Court on May 9.

Miss Burnada is a native of Mauritius and on her father's side her ancestry dates back to the time when it was a French colony known as Ile de France. Her mother comes from an old English family. The singer went to Vancouver Island as a child of nine. Several years ago the celebrated western cattle magnate, Patrick Burns of Calgary, heard her sing and was so impressed that he undertook to provide for her musical education. In gratitude she took the pro-



HAROLD BAUER.

who will conclude his twenty-seventh American tour on May 5 and 7, as soloist with the Montclair (N. J.) Symphony Orchestra, having enjoyed one of his most successful seasons in this country, during which he played over fifty concerts in four months. Mr. Bauer will remain in America all next season, and already has a large number of concert engagements. (Photo by Rembrandt Studio.)

fessional name of Burnada, combining the name Burns and the final syllables of the word Canada.

She has had the advantage of six years of European training and the critics have been unanimous in their praises of her. For instance, Hector Charlesworth, in Saturday Night, in commenting upon her appearance with the Toronto Symphony on February 28, said in part: "Miss Burnada's voice is a pure and luscious contralto of singularly even quality, and her vocalism is of a most finished character. In fact her skill in vocal feats of the modern order is quite phenomenal, and she has a charming magnetic personality."

Comments of critics in the other cities have been extremely enthusiastic—even the London press. Miss Burnada will tour America next season under the exclusive management of Betty Tillotson.

Paul de Marky

PIANIST



BALDWIN PIANO

A young pianist whose personality is as engaging as his art is sincere, unaffected and interesting . . . de Marky is, to my mind, A PIANIST BORN.

—Herman Devries, *Chicago American*.

... IN A RANKING POSITION AMONG PIANISTS OF THE NEAR FUTURE.—Maurice Rosenfeld, *Chicago Daily News*.

PAUL DE MARKY WEL-COMED . . . he combined fire and fleetness . . . gave so good an account of himself in the opening sonata that the audience recalled the young pianist twice over for encores.—Olin Downes, *New York Times*.

BRILLIANCE, LIGHTNESS and judicious shading, coupled with AN AMPLE ENDOWMENT OF TEMPERAMENT.—*New York Herald Tribune*.

An artist of rare musical intelligence, TEMPERAMENT and EMOTIONAL FEELING.—Maurice Halperson, *New York Staats Zeitung*.

Enchanting POETIC DELICACY of style and facile beauty of technic.—Hector Charlesworth, *Toronto Saturday Night*.

... Rich in finely artistic qualities—his feathery caressing touch, his sensitive avoidance of popularly violent sforandos, his expressively subdued interpretation, are among the merits that make him A PIANIST OF A HIGH ORDER.—Lawrence Mason, *Toronto Globe*.

... THE UTTER FINISH OF HIS ART relieves the mind of the listener of any suggestion of technical gymnastics . . . he gave a performance of exquisitely played music and carried his audience into enthusiastic admiration.—*Montreal Gazette*.

... a really excellent range of tone and power, BEAUTIFUL LIGHTNESS OF TOUCH . . . AN ADMIRABLE PERFORMANCE.—H. P. Bell, *Montreal Daily Star*.

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Facts About University School of Music, Ann Arbor, Mich.

The University School of Music, like the Ann Arbor (Michigan) May Festival, is maintained by the University Musical Society. It was organized in the early nineties from what had previously been known as the Ann Arbor School of Music, which in turn had evolved some years previously from a group of teachers' studios. Under the leadership of Dr. Albert A. Stanley, the presidency of Dr. Francis W. Kelsey, and the coöperation of the Board of Directors, the school from the beginning has had an important place in the field of music instruction in America.

Dr. Stanley surrounded himself with a corps of teachers of recognized abilities, both as performers and instructors. The institution steadily forged ahead artistically and materially, and gradually advanced music students from all parts of the United States and foreign countries began drifting to Ann Arbor. The school always has provided instruction for two general types of music students, first, for those who desired to acquire an education in music similar and on a basis with education in other professional and academic lines, and second, instruction for professional musicians, teachers, singers, and others who desired to do special work along some line, and also courses for students who were not candidates for graduation but who desired to take work in music for its cultural value especially.

The attendance of the school has averaged well above the six hundred mark for many years, and in addition hundreds

of students of the University have carried courses in music in a historical and theoretical aspect in the music department of the Institution, which, since the resignation of Dr. Stanley, has been led by Earl V. Moore, who also succeeded Dr. Stanley as musical director of the School of Music.

The School is closely affiliated with the University, although it derives no financial support from that institution. Credit for courses in theoretical and historical music are reciprocated between the two institutions, while the College of Literature, Science and the Arts, and the School of Education of the University accept credits earned by the students in the School of Music in practical music, that is, piano, voice, violin, cello, methods, etc. This makes it possible for students to combine musical and academic subjects, earning degrees of Bachelor of Arts or Bachelor of Education in the University and that of Bachelor of Music or Bachelor of Music in Education in the University School of Music.

The faculty contains the names of many of America's outstanding musical authorities. In the piano department one finds such distinctive musicians as Albert Lockwood, Mabel Ross Rhead, Maude Okkelberg, Otto Stahl, Guy Maier. In the voice department Theodore Harrison is at the head. Associated with him are James Hamilton, May Strong, Nora Hunt and others. Violin instruction is provided by Samuel Pierson Lockwood, Anthony J. Whitmire,

Marian Struble Freeman, while Hanns Pick is at the head of the work in cello. Otto Stahl is acting head of the theory department, while the work in organ is under the leadership of Palmer Christian. In the field of Public School Music unsurpassed facilities are provided, under the direction of Joseph E. Maddy, a national authority on this subject. Band instruction is provided by Nicholas Falcone.

The success of the school work is attested by innumerable representatives, graduates and advanced students who are holding responsible positions throughout this and other countries as opera stars, concert singers, public performers on various instruments, conductors, directors, editors, critics, and music administrators.

The school has been fortunate in that it has been under the general guidance of a board of directors made up of officials of the University of Michigan and representative citizens of the community. Four Presidents of the University of Michigan have served on its board: Dr. James B. Angell, Dr. Harry B. Hutchins, Dr. Marion Leroy Burton and Dr. Clarence Cook Little, while Henry Simmons Frieze, for some time acting president of the University, was the first president of the University Musical Society. The Musical Society has had but four presidents, Henry Simmons Frieze, Alexander Winchell, Francis W. Kelsey, and the present incumbent Charles A. Sink. Likewise, the school has had but two musical directors, Albert A. Stanley and Earl V. Moore.

The institution is organized under a statute of the State of Michigan, provided for non-profit making organizations. All resources are conserved for the development of music, either through the activities of the University School of Music or through its concert activities, both of which supplement each other in a remarkable degree. The presence of so many talented, advanced music students serves as a nucleus for the concert activities, whereas, on the other hand, the many concerts which are given in the Choral Union Series, Extra Concert Series and the May Festival provide opportunities for students to hear a great deal of the world's best music literature performed by outstanding artists. Likewise, through the University Choral Union of three hundred singers, the University Symphony Orchestra of seventy players, the various glee clubs, a band, and other group organizations, as well as innumerable students' recitals, students of the school have opportunities for participation and self-expression, thus giving them that confidence for public service obtained only from experience before audiences under varying circumstances.

Boris Levenson Praised

Following his annual concert of original compositions at Town Hall, New York, Boris Levenson received congratulatory telegrams from Chicago, Boston, Philadelphia and Montreal, with many letters from unknown admirers. Quoting a few sentences from New York papers, the Morning Telegram called him "a musician of ingenuity and invention, with a fine gift for orchestration." The New York



Canadian Folk Song and Handicraft Festival

MAY 24-28

JOIN this 5-day festival of ancient folk-song and handicraft. From habitant village and deep-woods lumber camp come Québec's native singers, dancers, fiddlers and weavers . . . to make merry in May.

Meet twinkling old Philéas Bédard . . . hear him sing about the kind of nightgown his wife shall wear. Listen to the Bytown Troubadours trolling out "Youpe! Youpe! sur la rivière!" . . . the songs of raftsmen and hunters . . . the old, old chansons of Normandy, handed down from singer to singer these three hundred years. Hear the men's choruses . . . how those fellows can sing! . . . 4,000 of these folk-airs have been collected by the Victoria Museum . . . they are a treasure of rhythm and melody.

World-renowned artists will show the musical possibilities in this folk-music in a program in which these are some of the high spots:

"Robin et Marion," 13th Century French Comedy Opera by Adam de la Halle. Produced by Wilfred Pelletier, assistant conductor Metropolitan Opera Company, New York. Featuring Tokatyan of the Metropoli-

tan; Rodolphe Plamondon, late of the Paris Opera; Cécilia Brault, etc.

"The Order of Good Cheer," Champlain's 17th Century soldier-singers. Featuring Leon Rothier of the Metropolitan, and J. Campbell McInnes of the American Opera Company.

"Homespun," the founding of the Québec homespun industry by Mme. de Repentigny. By Jeanne Dusseau, late of the Chicago Opera Company, and folk-singers.

Hart House Quartet
Charles Marchand and Bytown Troubadours
Juliette Gaultier
The Canadian Singers

The prize-winning compositions based on folk-melodies will be played, and prizes awarded. A Folk Costume Ball will be the climax of this week of unique carnival centered about Chateau Frontenac, Québec's great castle-hotel.

Moderate hotel rates for the 5-day festival. Round trip fare from New York, \$32. Reservations at Canadian Pacific, 344 Madison Avenue, New York; 405 Boylston Street, Boston; Locust at 15th, Philadelphia; or Chateau Frontenac, Québec, Canada.



BORIS LEVENSON

Sun mentioned his versatility, melody and workmanship, winning warm applause, while the Herald Tribune said: "His music in general shows excellent workmanship, an ear for melody, and a good deal of sentiment." The American called him an active and prolific member of the musical colony, giving proof of his achievements. It closes with "Rural Russia and Pastoral Orientale, for orchestra, were well received and had to be repeated."

Schumann-Heink's Grandchild to Marry

Mrs. Katherine Heink, of San Diego, has announced the engagement of her daughter, Ilse Schumann-Heink, granddaughter of Mme. Ernestine Schumann-Heink, to Captain Ferdinand Hirzy of Stevens Point, Wis.

Miss Schumann-Heink is the daughter of the singer's oldest son, August, who lost his life on a German submarine during the war. At the close of the war she and her mother and brother, Hans, were brought to this country by Mme. Schumann-Heink, who established a home for them in California. She first met her fiancé when she accompanied her grandmother last August on a tour of American Legion benefit concerts in the middle west. Captain Hirzy is State Vice-Commander of the American Legion of Wisconsin. He is a Viennese by birth but served in the American army during the war. The wedding will take place some time this summer.

Miss Schumann-Heink is the oldest of the famous singer's grandchildren. Another grandchild, daughter of Schumann-Heink's daughter Charlotte, was married in Germany last summer, Schumann-Heink making a special trip abroad for the wedding.

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Rita Bennèche's Mascot

Almost every singer has a hobby or mascot. Nipper is Rita Bennèche's. He goes everywhere with her. The singer's own story of him is interesting.

"Nipper, named so because as a pup he used to nip, is eleven years old. He has been to Europe twenty-two times, during which trips I have had many a battle to keep him in my state-room, as it is against the rules of the company to keep pets in the cabin. However, he always wins over the captain, officers, and especially the stewards, for when he sees one, he 'sits up pretty.' If he barks in the state-room, all I have had to say is: 'If you don't keep quiet they will put us both out.'

"Abroad he always travels in the passenger coach. At first it means tips, but before long he wins the passengers over. In hotels they say: 'No dogs allowed'; but Nipper fixes that also. Before we leave everyone loves him and my maid must guard him closely to prevent his being stolen. If anyone complains about barking dogs, the hotel staff exclaims: 'Not Mme. Bennèche's dog!' He loves cats; wants to play with them, but pussy won't be kind.

"At Carlsbad, he found a play-mate. At first meeting she scratched his nose and I know it hurt, for he cried. But he forgot quickly, and before long they became fast friends. When we went for strolls, pussy went along. After I returned from my engagements abroad he had a serious bronchial cough which he caught from me. I thought my little chum would die, and naturally was heartbroken. The veterinary wanted to take him to his hospital, but I have an aversion to those places, so I played doctor, I gave him the same treatment I got from my doctor, and thank heaven, I saved my pal. When I am ill he cuddles up closely, as much as to say: 'Now, you are all right, Mother.'

"Nipper," according to the singer, "has an aversion to having his picture taken and never will sit up and look



Cosmo News photo

RITA BENNECHE

and her mascot, Nipper, who has crossed the Atlantic with the singer no less than twenty-two times.

pleasant. He also hates being muzzled and so naturally has tried to win over the officers of the law on Park Avenue. But the only one he never could or would try to win over is his step-father, my husband, Dr. Beck. They are simply jealous of one another. Six-foot-two always ignores one-foot-and-a-half, and one-foot-and-a-half growls at six-feet-two."

Cleveland Institute Summer School

The Cleveland Institute of Music, Mrs. Franklyn B. Sanders director, has issued a handsome pamphlet announcing its summer school for this year. The session lasts six weeks, from June 20 to August 1. The faculty is as follows: Piano, Arthur Loesser, Dorothy Price, Theresa Hunter, Jean Martin and Winifred Wright; organ—Henry F. Anderson; violin—Andre de Ribapierre, Marie Martin and Margaret Wright; violoncello—Victor de Gomez; voice—Marcel Salzing and Anne Maud Shamel; public school music—Russell V. Morgan, director, Anne Maud Shamel,

Griffith J. Jones and J. Leon Ruddick; theory—Ward Lewis; elementary theory for children—Marie Martin; orchestra—Andre de Ribapierre, conductor; J. Leon Ruddick, assistant conductor.


In the bulletin a photograph of each teacher is given, together with biographical notes which serve to establish the fact that they are teachers of experience and wide repute. The summer course of study is intensive and so ordered as to give as much instruction as is possible in a short time without causing excessive fatigue. The work has been arranged so as to include everything that students in the various branches need. There are few schools that offer such opportunities for the profitable utilization of the summer months.

The constant growth of the Institute is evident in the latest announcement of two new preparatory branches being opened in April in Brooklyn and Lakewood, two of the city's most important suburbs. The branches will follow in policy and plan the first preparatory branch, opened two years ago in Cleveland Heights.

Bertha Giles, a talented musician of pedagogic, as well as concert reputation, has been added to the Institute faculty to head, with Louise Duncie, the branch in Brooklyn. Ann McDougale, another well known Cleveland artist, will have charge of the branch in Lakewood for children of school and pre-school age.

Mr. and Mrs. Frantz Proschowski's Studio Notes

Juan Pulido, lately returned from an extended concert tour in Cuba, was engaged to sing three recitals in Havana, Cuba, but his singing met with such overwhelming success that he was persuaded to remain. He sang twenty-six concerts altogether and is now in New York recording for the Victor Talking Machine Company, for whom he is an exclusive artist. Eleanor Starkey was soloist at a concert



"In these days, crowded with in-artistic endeavor, it is a joy to listen to such intelligent effort as distinguished May Peterson's singing. This soprano is first and last an artist. Miss Peterson sang charmingly, she knows style and can impart significance and individuality to every selection."

The Brooklyn Daily Eagle said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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given by the Daughters of Ohio at the Waldorf Astoria Hotel on March 12; she has been engaged by Norbert Salter of Berlin to appear in leading roles in Germany during the season 1928-1929. Donald Thayer is now in Los Angeles, where he intends to open his studio and will be heard in concerts soon to be given on the Coast. He has been engaged to sing in Los Angeles, San Francisco, San Diego, Fresno, Pasadena, Ontario, Portland, and Seattle, and will be heard during the coming season over the Chautauqua Circuit, as well as several times over the radio. Before leaving New York, Mr. Thayer sang at the Morning Musicales held at the Biltmore Hotel, where he scored success.

Glenn Drake, tenor, was accorded an ovation in Chicago when he sang at the last of the Uptown Civic Concert Series on February 26. He appeared as soloist with the Women's Symphony Orchestra, conducted by Ethel Leginska. Mr. Drake has been touring through most of the Southern and Western states, singing in conjunction with Echaniz, Elly Ney, Grainger, and other well known artists.

Clark Sparks, American boy tenor, sang at a concert in Troy, N. Y., on March 18. Under the management of Arthur Judson he will be heard in other forthcoming concerts. Helen Ardelle was heard recently over the air again with Roxy's Gang. She has been engaged as soloist in one of the leading synagogues in New York, and also sings at the Fifth Avenue Presbyterian Church. Miss Ardelle plans to hold a summer class in Bayview, Mich., and will give recitals in Minneapolis and in Kearney, Neb.

Marie Healy sang in Worcester, Mass., on March 18, at a concert given by the Hybernians; in Manchester, N. H.,

on March 20, at a concert given in the Auditorium by the Practical Arts Club; and at a sacred concert in Concord, N. H., on March 25. Miss Healy was the assisting artist at a military band concert in Manchester, N. H., on April 20, and she is also engaged to sing as visiting artist during National Music Week at Plattsburg, Pa.

Zelma Norman filled an important engagement during the week of March 3 at the Mosque Theater in Newark, N. J. Rosa Dominguez gave a costume recital of Spanish and Mexican songs at the McAlpin Hotel the first week in April. Mary Catherine Hill gave a song recital on March 22 at the studio of Frantz Proschowski. Janet O'Connor sang at the Community House in Bedford Hills given by the Woman's Club on March 27. She was also engaged to take part in Robin Hood, presented by the Brooklyn Opera.

Mary Craig Enjoys Busy Season

A singer who has rapidly forged to the forefront is Mary Craig, who came from the South and now occupies a prominent place among American sopranos. The piling up of engagements is surest evidence of success, her 1927-1928



MARY CRAIG
as Nedda in I Pagliacci.

season being very full. She sang with the Philadelphia Civic Opera Company, the Cosmopolitan Opera of New York City, and with the Washington Opera Company at the President Theater. She looks, acts and sings Nedda (Pagliacci), Marguerite (Faust), and similar lyric roles with particular charm. Some of the season's concert engagements were in Montreal, Hamilton, Ont.; Camden, Paterson, Englewood, and Cape May, N. J.; Bridgeport and Stamford, Conn.; Athens and Macon, Ga.; Harrisburg, Pa.; Brooklyn Academy of Music and Carnegie Hall, New York, etc. For four seasons she has been a favorite soloist in opera and concert at the Athens, Ga., music festival, also soloist at the Harrisburg, Pa., festival in May, 1927, and is re-engaged this year. Her oratorio engagements included Albany and Newburgh, N. Y.; Ridgewood and Englewood, N. J., and Bridgeport, Conn. Regularly the soprano at the West End Collegiate Church, New York City, she has been guest soprano at the Brick Presbyterian and Ascension churches. She appeared on five successive Sundays in the following oratorios: Lux Benigna; Penitence, Pardon and Peace; Olivet to Calvary; Gallia; Hear My Prayer, and Stabat Mater. Press praises of her singing show her constant, uninterrupted success.

Blinder Engaged by Institute

Naum Blinder, former professor at the Moscow Conservatory, has been engaged for the violin department of the Institute of Musical Art in New York. Leopold Auer is the head of the department, and Frank Damrosch, dean of the Institute, believes that the high artistry of Mr. Blinder makes his addition to the faculty one consistent with its established standard and a cause for gratification. This is the first season that Mr. Blinder has been in America, having arrived last winter by way of Siberia and Japan. His recent appearance at Carnegie Hall was greeted with enthusiasm.

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Bach's St. Matthew Passion Presented at Carnegie Hall, New York

by the

Detroit Symphony Society

Detroit Symphony Orchestra, Detroit Symphony Choir, Detroit Orpheus Club, Detroit Madrigal Club

Four Hundred Musicians Under the Direction of

Ossip Gabrilowitsch

New York Times—Friday, April 6, 1928

By OLIN DOWNES

If Ossip Gabrilowitsch had done no more than prepare the performance of Bach's St. Matthew Passion which he gave last night in Carnegie Hall with the Detroit Symphony Orchestra and Choir, he would have as his monument one of the impressive musical events that have taken place in recent seasons in this city. A work which often misses fire with an audience was interpreted in a manner as original as it was engrossing.

Carnegie Hall had been sold out for days in anticipation of this event. If Mr. Gabrilowitsch had not requested that there be no applause, a demonstration would have followed the last chorus, for the audience that not only filled the seats but crowded the aisles, was thrilled by the dramatic genius, the devoutness, and poignant humanity of the music. This music was presented with astonishing sureness and eloquence by orchestra and chorus and those who heard it would have been happy in an opportunity to give some sign of their gratification.

For three years, with the same symphony players and choristers Mr. Gabrilowitsch has been giving the Matthew Passion in Detroit. Transporting singers and players to New York the conductor did everything in his power to transport other conditions conducive to a fitting atmosphere for the music. He had requested plain dark dress and silent reception of the masterpiece. He had edited and abbreviated the score, as he explained in a short address before taking up the baton, with great care. The net results was better for Bach and the understanding of his music. Finally to secure as much as possible the effect of a devotional occasion, special choir singers had been seated in the audience to sing the chorales.

The effect last night was very beautiful. The chorales, accompanied in Bach's day, were sung on this occasion without accompaniment, which is certainly the most artistic way to treat them.

The effect of the whole performance was consequent upon a great number of significant details, balanced and coordinated with a musicianship and care which derived their inspiration from the expression of the composer.

The tempo of each solo part was different from the other as also the dramatic style. There was exemplary treatment of recitative and dialogue.

And past all other single features there was the singing of the chorus. Seldom in late years has a chorus proved so adequate to Bach's expressive purposes as this one. No necessary resource of tone or action seemed denied to it—the exquisite and flowing lines of the opening chorus of lamentation with the double choirs and boys' voices intoning the chorales! the whispering chorus of the plotting priests, the outcries of the agitated disciples; the wonderful passages that alternated with the solo tenor "Why must thou suffer all these pangs of sorrow?" the furious mocking of the words "I am the son of God!" The massed voices had every shade of expression from a whisper to the elemental outbursts that gave place at last to the incomparable threnody that crowns the Matthew Passion.

There must be high praise finally for his orchestra, which played with a delightful warmth, flexibility of pace and nuance and sonorities that mingled beautifully with those of the voices.

New York Sun—Friday, April 6, 1928

By W. J. HENDERSON

A performance of Bach's St. Matthew Passion of unusual importance was given last evening in Carnegie Hall under the direction of Ossip Gabrilowitsch. The forces consisted of the Detroit Symphony Orchestra, The Detroit Symphony Choir, the Madrigal and Orpheus Clubs of the same city.

It was a formidable undertaking and a fitting observance of both the Easter time and the Passover festival.

Of last evening's interpretation of Bach's message it is difficult to speak in the familiar terms of critical commentary. It was manifest from the opening measures that the Passion was to be placed before the audience as the loftiest lyric utterance of Protestantism.

To this end it was demonstrated that intense study and pious devotion had been given. It was a most thoroughly studied performance of the work. Not a measure had been slighted.

Mr. Gabrilowitsch's knowledge of the score which he conducted from memory was masterly. His treatment of the various choruses revealed not only a searching examination of their musical content but a fastidious appreciation of style. There was life in every number but never an approach to theatricalism. The phrasing of both music and text was of the highest order.

The singing of the Detroit Symphony choristers was most admirable. There was remarkable balance of tone, unusual excellence of quality, artistic employment of piano singing and well-prepared diction.

The orchestra played with fine finish. It must be added that Mr. Gabrilowitsch's playing of the "continuo" was the achievement of an artist and a Bach student.

New York Telegraph—Friday, April 6, 1928

By CHARLES D. ISAACSON

500 CRUSADERS IN SPECTACULAR DRAMA OF SONG

Bach Setting of Lord's Passion Leaves Carnegie
Audience Sobbing

It remained for the musicians of Detroit to bring to New York one of the most remarkable presentations of a life time, an unforgettable, unrelenting drama in song.

To Carnegie Hall last night the Detroit crusaders had come more than 500 strong. They brought to the audience the Bach setting of the "Passion of our Lord according to St. Matthew." On the eve of Good Friday the most pitiful tragedy ever told was brought in bleeding, sobbing, weeping, mournful, and arousing measures.

Since yesterday a.m. when the Detroit entourage made their headquarters here, they have been filling their hearts with that humility which they so truly expressed last night. On the stage the orchestra of 75 was backed by 400 of the men and women in sombre garb. A grand piano, made to imitate the harpsichord, was turned with the keyboard facing the audience and its graceful body pointed among the musicians.

Let me attempt to give you an idea of the power of the performance. The first part ends where Judas had kissed Jesus. Jesus said in humility to Judas, "Why have you come?" and the soldiers laid hands on Him. The chorus cries in frenzy: "Ye lightnings, ye thunders, then open, oh! blast the betrayer!" The thrill in that single chorus was worth a whole season of other music. That one climax brought the blood of the listeners running cold.

There were other vivid situations—when the chorus demanded the release of Barrabas instead of the Christ and cried of Jesus:

"Let Him be crucified!"

In various parts of the audience some over-excited listeners were sobbing aloud hysterically; some were aroused to a state resembling the crowds at miracle-working. These were the dramatic and heart-stopping incidents. But there were other tender and poignantly suffering measures.

The Detroiters may feel very proud of their achievement. The orchestra is a great body—the chorus of the Detroit Symphony Choir, the Madrigal and Orpheus Clubs were well trained. They will give the Bethlehem Bach Choir real competition from now on.

Mr. Gabrilowitsch is a great man. He made Bach loved as he has never been before by any audience of our day.

New York Herald Tribune—Friday, April 6, 1928

By LAWRENCE GILMAN

Had Bach looked into the auditorium at Carnegie Hall last evening he would have seen a huge and reverent audience gathered to hear his masterpiece—an audience quite obviously aware of the work's devotional character and its majesty of utterance.

But above all we like to think that Sebastian would have been stirred and fortified by the manifest love and understanding and devotion which Mr. Gabrilowitsch and his multitudinous forces had expended upon their preparation of the work and by the eloquent performance of it that they accomplished.

It was a performance filled with the two qualities that are essential to the genuinely revealing exposi-

tion of the music: dramatic power and sensitive feeling for the special phraseology that characterizes the score in all its changing phases.

Through the rhythmic life of the choral singing, through the sharpness and certainty of accentuation, through the vitality of the tone, Mr. Gabrilowitsch gave form and substance to his conception of the supremely dramatic character of the work, and it is hard to imagine a more felicitous treatment of pace and phrasing and nuance than that which he disclosed.

In last night's presentation Bach lived again and sung for us his deathless tale of the incomparable tragedy.

The effect of the chorales sung unaccompanied from an upper gallery of the auditorium was of a beauty and impressiveness that quite justified the procedure.

It is decidedly worth noting, by the way, that Mr. Gabrilowitsch conducted the entire performance without score.

New York World—Friday, April 6, 1928

By SAMUEL CHOTZINOFF

BACH'S ST. MATTHEW PASSION ACCORDING TO GABRILOWITSCH

Last night Mr. Gabrilowitsch presented the Matthew Passion and by the quality of his performance offered one of the ablest vindications of the musical interpreter. "The Music's the thing" is the creed critics try to palm off on the layman who has, in the critic's opinion, an unholy admiration for the performer, but the layman perversely stays away from the classics and with reason—tho he himself cannot quite say what the reason is.

The truth is that it takes two to create a masterpiece—the man who creates it and the one who re-creates it for the benefit of those who cannot do it themselves.

Bach's St. Matthew Passion may be the finest music ever written yet it can be made the dullest and usually is. Last night Mr. Gabrilowitsch proved conclusively that it is a masterpiece and the record audience showed by its concentrated attention that it agreed.

He rendered unto Bach the things that are Bach's and with such lyric and tragic effect that the "Passion" appeared as the sublime musical narrative it is. Mr. Gabrilowitsch knows the secret of tempo and kept the tale moving, while his beautiful timing of the entrances of the solos, the recitatives and the chorus was effected with the sympathetic skill of an inspired raconteur.

For years we have nodded over one of the most moving compositions in musical literature. It remained for Mr. Gabrilowitsch to open our eyes.

New York Evening World—Friday, April 6, 1928

By RICHARD L. STOKES

It was no mean instance of mass production which Mr. Gabrilowitsch placed on exhibition. Altogether there were upward of 450 singers and instrumentalists assembled for the delectation of the audience which thronged the hall.

No concerted chant of such thunderous energy as that commanded by Mr. Gabrilowitsch's ensemble has been heard here this season. Bach's chorus in this work is no mere eye witness and commentary but a titanic participant in the action. Its function is dramatic to the utmost degree of intensity. Memorable last night were its shouts for the release of Barrabas, its furious roar of "Let Him be crucified!" and the tragic fatality of its implication, "His blood be on us and on our children!"

But the choir had also its episodes of brooding compassion, of festival dance rhythm, and priestly exaltations.

That it could with complete flexibility wind among these varying moods was no small earnest of its own spirit and diligent training.

The master spirit of this imposing enterprise, Mr. Gabrilowitsch, now accompanied the recitatives at the piano or rose to launch the thunderbolts of choir and orchestra, once more proving himself as gifted, serious and learned a director as any plying the baton in this country.

Three years of labor and the spontaneous flash of inspiration—not often are these two faculties united in the same person. Under his hand rose one of the mountain ranges of music, granitic of bone and towering of contour.

For the courtesy of this visit New York extends to Detroit its sincere and grateful compliments.

Detroit Symphony Orchestra, Orchestra Hall, Detroit, Michigan

Urban, Syrian, Wins Scholarship

E. Abdo Urban, young Syrian tenor, won a scholarship given by Zilpha May Barnes, president and director of the G. O. S. of New York, in memory of her father. Mr. Urban and several hundred other students sang for Mrs. Barnes, when he was awarded a free trial term, being one



E. ABDO URBAN, as Borsa in *Rigoletto*. He has just won a Zilpha May Barnes Vocal Scholarship.

of six winners. When the final try-out occurred, he was chosen as winner for a year's free tuition. This was largely due, it is said, because he completely changed his vocal method in three months, losing the squeezed, throaty tone, and gaining round, full tones. He is twenty-six years old, stands six feet one inch, and is a true Arabian type; he came to this country when a boy of nine, lived in California, studied and worked in pictures, sang in the leading theaters, and is well known on the Pacific Coast as Abdo, the Arabian Tenor. He was featured at Grauman's Hollywood Egyptian Theater for six months, then sang minor roles with the Los Angeles Grand Opera Company. Mr. Urban intends to finish his studies with Mrs. Barnes, his ambition being to sing grand opera; he has all the qualifications, speaking six languages.

Pupils of Mr. and Mrs. Alexander Bloch Heard

Mr. and Mrs. Alexander Bloch held their last pupils' recital on April 7, when some who had already appeared previously, played again. Others on the program were: Louise Lawrence, violinist, and Sylvia Lawrence and Marie Dinkelspiel, pianists; also Joseph Carillo, Hannah May Robinson and John Passarretti. The Brahms D minor violin and piano sonata (Irving Argay) and the Tchaikovsky violin concerto (Sibley Dries) and the Lalo Symphonie Espagnole (Agnes Clegg and Ruth MacDowell) were likewise on the program.

Lucy Robison, another pupil, gave an entire program on March 31.

All of the youngsters showed excellent training and reflected credit upon the teaching ability of both Mr. and Mrs. Bloch.

Recently there appeared in the *MUSICAL COURIER* an account of the activities of Mr. and Mrs. Ernest Bloch, whereas the names should have read Mr. and Mrs. Alexander Bloch, whose joint and separate activities this season have been numerous, both in and outside of New York.

March-April Issue of Modern Music

The March-April issue of *Modern Music*, a quarterly review published by the League of Composers, contains the following articles: Neogothic and Neoclassic, by Arthur Lourié; On Oedipus Rex, by Roger Sessions; Music Since 1920, by Aaron Copland; An Age of Plenty, by Boris de Schloezer; The Fruits of Victory, by Henrietta Strauss; Young Voices in Milan, by Domenico de Paoli; Songs of the American Folk, by Robert Simon. Everything in this

magazine, of course, is written from the standpoint of enthusiastic modernism. It is the sort of material with which one either agrees or very vigorously disagrees. However, anyone who wishes to know what modernists think about themselves should read it.

Edith Harcum "Captivates" Her Audience

On May 2, Edith Harcum was presented by the Junior League in a piano recital in Philadelphia. Mrs. Harcum is the head of the Harcum School in Bryn Mawr, Pa., and through the cooperation of Harcum alumnae, members of which are prominent in all the large cities of the country, she is being heard extensively in concert. Following a recent appearance in Newport News, Va., the critic of the *Daily Press* commented in part as follows: "Edith Harcum captivated her audience last night in her Newport News recital with her artistic playing. Under her clear technic she brought out through the strings of the big piano beautiful expression and sympathy. Beginning with one of Chopin's stately preludes, the plaintive melody was brought out with power and clear ringing tone, and throughout her varied program she carried her audience through every mood until the final climax in the second Hungarian Rhapsody, which brought a storm of applause. As her Liszt encore she gave the *Liebestraume*, in which she showed real genius and true artistry. Mrs.

JULIETTE W



I H L

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

Harcum is gifted with a personality that radiates charm, and she won her audience on first appearance through her indescribable magnetism."

Stratton Sings for Marines

During a recent recital tour through the southern states, Charles Stratton, New York tenor, filled a date in the ancient town of Beaufort, S. C., and while there he revisited the Marine Post at Parris Island, where during the war he had himself been in service as a marine. Major Racicot guided Mr. Stratton on a tour of the post, and he much admired the good roads and clean barracks which had replaced the mud and tents of war time.

Afterward Major Racicot took the tenor to the nightly movie show on the island; and, being introduced as a former marine who had known the "busy end of a pick," Mr. Stratton sang a number of songs for the men stationed there, the officers and their wives, and virtually every white person on the island, an audience which filled the vast Amusement Hall. He was greeted with nothing short of an ovation, the whole throng, at the close of his singing, rising to their feet as one man in a thrilling tribute.

Second Copland-Sessions Concert, May 6

Works by young American composers will be offered at the second Copland-Sessions concert, on Sunday, May 6, at the Edyth Totten Theater as follows: a piano sonata by Roger Sessions; two pieces for string quartet by Aaron Copland; two piano pieces by Ruth Crawford; four piano pieces by Adolph Weiss; three piano pieces by Dane Rudhyar; a sonata for violin and piano by Robert Delaney, and a quintet for piano and strings by W. Quincy Porter.

Tillotson Closing Successful Season

Frederic Tillotson, Boston pianist, has gradually risen to a prominent position among the pianists of Boston and has been in great demand throughout New England during the current season. Since the first of the year he has given a recital for the Newton Highlands Woman's Club on January 17, playing the same program that had won him such marked success at Jordan Hall last fall; two concerts at the Fay School, Southboro, Mass., February 4 and March 3; soloist with MacDowell Club, Steinert Hall, Boston, February 15; Boston Chamber Music Society March 18, playing the piano part of Brahms' Quintet and of Ravel's *Chansons Madécasses* with the Burgin String Quartet.

A significant tribute to the splendid art of this rising pianist appeared in the *Portland Press Herald* of Portland, Me., after Mr. Tillotson had appeared there in a recent concert. Commenting on this appearance, the critic of the *Press Herald* wrote an extended article, from which the following two paragraphs will indicate the success which Mr. Tillotson enjoyed on this occasion:

"Frederic Tillotson, a concert pianist of remarkable ability and magnetism, was presented by the Rossini Club, Thursday morning, at Frye Hall, in an interesting and unhackneyed program, which was made more entertaining than the usual piano concert by the explanatory remarks which prefaced each group.

"Mr. Tillotson played works representing three periods, the classical, romantic and modern, explaining the meaning of each composition in a few, well-chosen words. The pianist is an artist of exceptional charm, who so completely submerges his own individuality in that of the composer he is presenting, that each selection seems entirely different from the preceding one. His technical skill is so perfect that one thinks only of the beauty of the composition and not of the means of producing the effect; his interpretations are never erratic or sensational, but intelligent and in good taste.

"Three sonatas by Scarlatti opened the program and the dainty little phrases so typical of this period of musical



FREDERIC TILLOTSON

writing were played with exquisite simplicity, delicacy, clarity of touch and clean pedaling. Melodie, by Gluck-Sgambati, showed the artist's poetic temperament, and the rich, caressing melody-touch used throughout the composition, as well as the subdued pianissimo of the accompaniment, made it one of the most beautiful numbers on the program."

Ione Schier Plays

Ione Schier, pianist, gave a recital in the Guild Hall, Steinway Building, New York, under the auspices of the Washington Heights Musical Club on April 19. A classic and modern program was presented.

EDITH HARCUM, Pianist—HARCUM School, Bryn Mawr, Pa.

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Helen Chase on Program at Jolson Theater

Helen Chase was the accompanist for Nanette Guilford on a program given at the Jolson Theater on April 1. She was also at the piano for Miss Guilford on the Atwater Kent hour recently.

Miss Chase, in addition to her concert accompanying and



Sarony photo

HELEN CHASE

heavy teaching schedule at the studio, has been working with The All-American Grand Opera Company, which presented Lohengrin successfully at the Century Opera House on April 22. Miss Chase took the musical rehearsals until Isaac Van Grove, conductor, arrived in New York, and then assisted him at rehearsals until the performance was given.

Widespread Interest in Flonzaleys' Tour

Widespread interest is being manifested in the farewell tour and twenty-fifth anniversary season of the Flonzaley Quartet, but this was inevitable when the famous organization announced its intention of disbanding after next season. The

quartet, now playing in Europe, will arrive in the United States next fall in time to open its season at Williams-town, Mass., on October 21, this visit making the seventeenth to Williams College in the last nineteen years. The remainder of October and November are practically solidly booked, and the rest of the itinerary is being formed. The quartet will make its eighth transcontinental tour of the country, arriving on the Pacific Coast in April.

Philomela Gives Concert in Honor of New York F. of M. C.

The Philomela, a Brooklyn women's choral club, under the direction of Etta Hamilton Morris, gave a concert at the Brooklyn Academy of Music on April 23, in honor of the New York Federation of Music Clubs, which was holding a convention in that borough at the time. The musical part of the program was interesting, not only because of the commendable way it was performed, but also because the conductor had selected all the choral numbers from the works of New York and Brooklyn composers.

Percy Rector Stephens was represented by *To the Spirit of Music*, and Victor Harris by *Morning*, the incidental solo of which was sung by Dorothy Reims, of the club. A praiseworthy piece of writing called *The Dancer of Fjaard*, by Gena Branscombe, was heard under the baton of Miss Branscombe herself, and performed by an ensemble composed of the chorus, a quintet from the Brooklyn Orchestral Society, Etta Hamilton Morris, soprano, and Florence Tooker, contralto. Then followed selections by Pearl Curran, Walter Howe Jones, Florence Turner-Maley, George Waring Stebbins, and a number entitled *I Dare Not Ask a Kiss*, by Henry Holden Huss. This composition, which received its first hearing at this concert, proved to be a pleasing addition to choral literature. Incidentally, Mr. Huss was present and well deserved the applause given him.

The soloists of the evening were Daisy Krey, contralto, and George MacNabb, pianist. The singer, in the performance of songs by Gretchaninoff, Arthur Foote, and Edgar Stillman Kelley, displayed a voice of considerable charm, while Mr. MacNabb gave a commendable account of himself in pieces by Dohnanyi, Debussy, Ravel, MacDowell, and Chopin.

During the course of the concert, Edward H. Wilson, director of the Brooklyn Chamber of Commerce, and Mrs. Joseph B. Barry of the Philomela, welcomed the president and delegates of the State Federation, and Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, who attended the concert. Mrs. Kelley and the State President, in turn, responded with well received words of appreciation of musical Brooklyn and, in particular, of the work of the Philomela and its leader, Etta Hamilton Morris.

Zielinska's Activities

Genia Zielinska, coloratura soprano, is singing with the Troy Vocal Society at Music Hall in that city on May 3, with the Schubert Club in Schenectady on May 4, and the Mendelssohn Club of Kingston on May 18.

Williams' Pupil Sings Over Radio

Winifred Pletts, coloratura soprano, has been referred to by critics as possessing a voice of wide range, singing with ease to E's and F's above high C. According to press comment, she sings the Proch Variations with power and beauty of tone and with scintillating technic, and noticeable in her rendition of Mozart's *Ah! lo so* from the *Magic Flute* are



Photo by Mishkin

WINIFRED PLETTS

beautiful pianissimos and a smooth legato. Miss Pletts' repertory ranges from the hardy classics of Handel to exquisite numbers by Faure and Debussy. She also has an appreciation of the dramatic, sombre hues of the Russians.

Following an appearance in New York, the critic of the Sun declared that "a group of German Lieder found the singer equipped with a diction that was unusually commendable for its correctness and intelligence." While Miss Pletts' voice is well suited to operatic arias, she also sings well and has an extensive acquaintance with the modern American school of composition. On April 21 Miss Pletts was the guest artist with the Bamberger Little Symphony over station WOR. She is an artist pupil of Morris Gabriel Williams.

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To Miss Marie Rappold, whose position in the operatic firmament has been established long since, was entrusted the title role, and a splendid voicing she gave it, always true to pitch, always tempered to the histrionic content of the scene and projected with a fullness of tone that was delightful throughout its employment. She won an immediate and continuous response from her audience and roused her listeners to outbursts of enthusiasm. . . .

—*Seattle Daily Times*.



RAPPOLD IN TRIUMPH

Certainly the sheer gold of her voice could not be surpassed. . . . Her duet with Cortis, "Ah si ben mio," again was superlative. . . . Again with Cortis, she transfixed the audience with the "Miserere." . . . Twice again, in particular, did Rappold cause the audience to lose themselves in the mysteries of her voice. Once in her duet with Bonelli, "Mira d'acerbe lagrune," and in the great trio at the final. . . .

—*San Antonio Light*.

VOICE ENLIVENS SCENE

Marie Rappold made a charming Leonora in both person and vocal art, for her vocal freedom won her audience immediately. . . . In the gardens of the palace of Count of Luna, Marie Rappold made a very acceptable picture, and won her way instantly into the hearts of her hearers.

. . . . Marie Rappold was the particular star all through these scenes and encore after encore testified to her popularity. In the great tower scene her big aria was the feature. . . .

—*Los Angeles Eve. Herald*.

RAPPOLD SCORES IN CHICAGO OPERA BILL

Marie Rappold was a beautiful and persuasive "Leonora." She used her fine voice with poignant effect. . . .

—*Los Angeles Record*.

It seemed, all in all, to be Mme. Rappold's evening. Beautifully authoritative performance. . . . —*Los Angeles Times*.

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"Their playing revealed them as true musicians of marked talent"—New York Times.



Phyllis KRAEUTER Karl KRAEUTER

In their first Joint Metropolitan Recital,
—Town Hall—
Monday Evening, April 23

Echoes from the daily press:
(New York Times)

Both of these young artists are well known to local audiences through their association with ensemble organizations. . . . Both have also in the last two seasons made successful appearances in solo recitals. Their playing last night again revealed them as true musicians of marked talent. Mr. Krauter's playing of Beethoven's "Kreutzer" Sonata was especially effective in the final presto movement. In the Brahms Concerto for violin and cello, Op. 102, the two artists collaborated in a creditable example of ensemble playing, notably in the beautiful andante.

(New York American)

In charming and artistic collaboration Karl Krauter, violinist, and Phyllis Krauter, cellist, were heard in an interesting program at Town Hall. Mr. Krauter, in the "Kreutzer" Sonata, gave to that work an illuminated and earnest interpretation, considerate and musicianly. Miss Krauter managed to instill into the cello part of Eccles' Sonata a feeling for its romantic moods and a crystalline presentation of its melodic figures. She took an effective tempo in the Vivace and played with speed, spirit and spontaneity. An attractive revelation of the matter and manner of the Second Poème de Jongen, a piece quite free from technical complications but requiring sound musicianship, was eminently displayed by its interpreters.

(New York Herald Tribune)

Mr. Krauter began the program with Beethoven's "Kreutzer" in a very commendable performance, marked by distinct technical mastery and deftness, and an enjoyable tone. . . . Miss Krauter began the second part of the program with Eccles' G minor Sonata, and provided a tone generally marked by smoothness and warmth.

(New York Sun)

Much fine musicianship pervaded the ensemble playing of the two recital-givers, a musicianship founded on good schooling and taste. The violinist showed refinement and admirable technic, with strict adherence to correct intonation in spite of the wet weather, usually so antagonistic to the violin in matters of pitch. . . . The work of the two artists gave genuine pleasure to the friendly audience, which was large.

(New York Evening Post)

Miss Krauter played Eccles' G minor Sonata with a full tone. . . . Mr. Krauter played Beethoven's "Kreutzer" Sonata in a delicate manner, showing considerable technical skill.

(New York Telegram)

Phyllis Krauter, violinist, and Karl Krauter, violinist, gave a recital together to the evident pleasure of a large and friendly audience. These very earnest players had an accomplished accompanying pianist in Emanuel Bay.

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A RESUME OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

Gleanings from the Chicago Meetings—What the Speakers Talked About—Conference Notes

Judging from the opinions which were voiced at the finish of the Music Supervisors' National Conference which came to a close in Chicago on the evening of April 21, the first biennial meeting was by far the most successful gathering of musicians and music educators—a distinction without a difference—ever held in this or any other country. There were 4,399 who actually attended the Chicago meeting. Of course there are many of the members of the Conference who, for one reason or another, could not be present for the many fine programs that were arranged by President George Oscar Bowen and his assistants. The final concert of the National High School Chorus, under the direction of Dr. Hollis Dann of New York, was one of the high spots. Orchestra Hall was filled to hear the program of these young singers whose interpretations were splendid. The Committee on Vocal Affairs of the conference was highly pleased with the results of what was one of the most vital and colossal tasks before the conference. Dr. Dann the conductor, said "The prevailing standards of choral singing in the United States, both in High Schools and in adult organizations, are unfortunately low. Choral singing with us has lagged behind the orchestra because it has not kept pace with the musicianship attained by the orchestra. In Great Britain and on the continent of Europe this condition does not prevail. Choral singing there keeps pace with the orchestra. The vital appeal and unqualified success of superior choral singing has been repeatedly demonstrated lately by several visiting choral organizations and by outstanding choirs in the United States. The a capella singing of these choirs is especially beautiful. The importance of group singing cannot be over estimated. It is and always has been a vital element in the life of every really musical people."

The demonstration by the National High School Chorus was aimed to stimulate and improve choral singing in the schools. That it will accomplish this object no one doubts after hearing the program of Friday night. It was President Bowen's intention to make the Chicago meeting a "singing conference." Certainly he succeeded. Hymn singing in the lobby on Sunday night, the unofficial opening of the conference—programs of choral works by the Chicago Bach Choir, the A Capella Chorus of the Nicholas Senn High School, the A Capella Choir of Northwestern University under the direction of Dean Peter Christian Lutkin, the concert of the Chicago High Schools, the selected choir of Conference members who sang at the founders' breakfast, the remarkable contribution of the Flint (Mich.) A Capella Choir under the direction of Jacob A. Evanson, the vocal quartet competitions in which seventeen quartets took part, the chorus from the Sullivan Junior High School of Chicago, to say nothing of the singing in the lobby every night under the direction of fifteen different leaders selected from different parts of the country—all of these programs and others made this last conference more of a "singing conference" than ever before.

The publishers' group made a most interesting contribution to the conference. Oscar G. Sonneck of New York spoke on Music for Adults and Children. How the Conference Helps the Publisher was the theme of a speech delivered by William Arms Fisher of Boston, and Franklin Dunham presented Machine Music in Education.

The exodus from Chicago began on Friday night and ere Saturday afternoon arrived there was left only the memory of tremendous enthusiasm, fine programs and contacts that were made between supervisors from one end of the country to the other. Where the next biennial conference will be held has not yet been decided upon. Mabel Glenn of Kansas City, the next president of the Conference, will begin at once planning the program, and announcements will be made from time to time in the MUSICAL COURIER. Obviously it has been impossible to include in very great detail all of the speeches made at the conference, but a résumé of some of these are herewith printed.

HARVEY GAUL

Harvey Gaul of Pittsburgh made an address entitled Writing Up to Children, in which he talked chiefly about himself and his own compositions. He said that it had long been a tradition that one had to write down to children—their immaturity must never be forgotten, and allowances must be made for it—but that in his own case he had discovered, with the aid of Will Earhart, whom he calls the Mussolini of the Pittsburgh School of Music, that it is in no way necessary to write down to children. Mr. Gaul says that he wrote for the children progressions of augmented fifths, whole tone scales, and unresolved discords, and that to everyone's surprise the children sang them with ease. As a result of his experience Mr. Gaul has evidently come to the conclusion that a child can do almost everything that an adult can in the way of choral interpretation of music, and should be treated accordingly.

JACOB KWALWASSER

In the Tests and Measurements sectional meeting, Prof. Jacob Kwalwasser of Syracuse University pointed out that "heterogeneous groupings in music classes is one of the serious impediments to progress." He further said that "the superior are retarded and the inferior are discouraged. Since music is not a factual knowledge subject, we are not justified in administering it on a grade basis, which is a factual knowledge division." "Girls are more than a grade in advance of boys throughout the range of grades, and, moreover, teachers are in reality now teaching two grades instead of one where both sexes are found in a grade." Prof. Kwalwasser continued: "The variation in knowledge and skill along musical lines is so great as to make present attempts to teach a grade wasteful." As a remedy for this condition he proposes that "we re-classify our groups on the basis of homogeneity of musical talent and accomplishment to work at his highest level of achievement." Mr. Peter W. Dykema, of Teachers College, Columbia University, was chairman and introduced as other speakers, Dr. Ole Jacobsen of the University of

Chicago, who gave an analysis of the eye movements in reading music, and Mr. Frank Wright, of the University of California, who spoke upon Music Endowment and Achievement Tests in Relation to Teacher Selection. Prof. Dykema gave a review of achievements as well as an outline of the measurements studies that are yet to be made.

M. CLAUDE ROSENBERY

M. Claude Rosenberry, director of the music department of public instruction, Harrisburg, Pa., chose for the subject of his address, Needs in Material for Music Appreciation. Mr. Rosenberry said that the most necessary and satisfactory equipment is a modern type phonograph and a few records. He said that neither an accomplished pianist as teacher nor a player piano were adequate because they could not reproduce the color of instruments or the voice, either singly or in combination. Also, the objection to having a teacher who is a fine pianist is that the teacher cannot play and also give full attention to the class at the same time. Mr. Rosenberry says that the selection of records is important, and that each record should be selected so as to illustrate not only one but several phases of music—form, style of composition, some stage of music development, and so on. A few good reference books and current magazines are recommended. A broad general background of music is necessary for the teacher. The taste of the children should be taken into consideration; a desire for the good can be achieved only by presenting beautiful material. The teacher should be thoroughly trained, both academically and musically. Technicalities should be omitted as far as possible, although the teacher should have a knowledge of them. The great demand of music appreciation classes is to help the pupils to open their ears to the many beauties they would otherwise miss. In order to do this it is necessary for the teacher to have something beyond book knowledge,—to have not only a practical knowledge of music, but also a practical knowledge of people. A teacher must also be able to understand and feel emotion.

CONFERENCE "FLASHLIGHTS"

Edward B. Birge of Indiana University was the recipient of many congratulations from conference members on his new book, The History of Public School Music in America, which is just off the press of the Oliver Ditson Company.

Richard Kountz, who attended the conference, said that the special chorus gave a splendid reading of his work especially composed for the Founders' Breakfast, The Song of Man. It is a dignified piece of choral writing, published by Witmark & Sons.

Harvey Gaul, composer, of Pittsburgh, gave a paper, Writing Up to Children. He also acted as organist for the chorus of voices selected from the members of the conference.

As usual, Franklin Dunham, educational director for the Aeolian Company, was on hand. On Friday of the conference Mr. Dunham gave a dinner in honor of Percy Scholes, which was attended by a number of America's leaders in music education.

The "Mother" of the National Conference, Mrs. Frances Elliott Clarke, was duly and justly recognized at the Founder's Breakfast. As a memento of this notable occasion she cherishes a beautiful emerald ring—her birth stone—the gift of hundreds of her friends and admirers.

William Breach, of Winston-Salem, N. C., a former president of the conference, sang beautifully the baritone (Continued on page 22)

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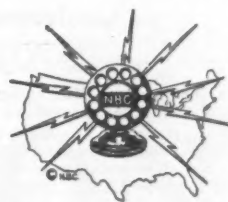
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Music Supervisors' National Conference

(Continued from page 20)

solos, in the Song of Man under the direction of Will Earhart, at the founders' breakfast.

Frederick Haywood was busy every minute, and then some, demonstrating Universal Song, of which he is the author. Mr. Haywood's classes were all filled weeks before the opening of the Chicago meeting. One young lady said "I did not know that it was possible to get so much in the voice class."

For real choral singing there is no organization in America that is very much better than the Flint High School a capella choir. At the Wednesday afternoon program tears were in the eyes of many of the listeners. Diction? Superb. Shading and nuance? Likewise fine. Bach and the Russian number which they sang, were "amazing." No—there is no other word; we said "amazing!"

Dr. Richard Grant, Dean of Pennsylvania State College, was well received in his conducting of the "sing" in the lobby of the Stevens Hotel on Thursday night. Have you ever heard him conduct Aoutette? If you have, you know. If not—well you ought to hear him some time.

Paul J. Weaver, the genial gentleman from the University of North Carolina, and the second vice-president, presided at a number of the sessions, always with grace and charm.

On Monday afternoon, Walter Damrosch, dean of conductors in America, conducted a rehearsal of the National High School Chorus and said, as he stepped down from the stand, "what a wonderful orchestra." Damrosch got a great thrill from the three hundred and twenty players. The youngsters got a thrill too. They will tell their grandchildren about it.

The souvenir booklets that were at each table at the founders' breakfast contained greetings from Britain's great musicians, including, among scores of others, letters from Sir Alexander Mackenzie, Sir Edward Elgar, Sir Hugh P. Allen, Sir Landon Ronald, Sir Henry Wood, R. Sterndale Bennett, Tobias Matthay and Professor J. C. Bridge. The booklets, which were printed for the Conference through the courtesy of the Aeolian Company of New York, were all taken home by those who were at the breakfast as cherished possessions.

The exhibits of the publishers and others who are interested in music in education were enthusiastically commented upon by all who attended. These exhibits took the rooms of the entire fifth floor of the hotel. It was a great display and well worth the time it took to examine them.

Vernon McFee, the conference treasurer, with all his assistants, was busy from the time the conference opened, registering those who attended. McFee's work throughout

the year has been outstanding. It was a big job and well done.

At a meeting of the standing committee on Vocal Affairs it was decided to make the recommendation of class training in voice in high schools. The details of the report are not ready, but will be published later.

"Joe" Maddy, of Ann Arbor, Mich., organized the first National High School Orchestra three years ago. It has appeared in Detroit, and Dallas. "Far the best performance in Chicago," everyone said. Mr. Maddy has had fine assistance from his committee.

Thaddeus P. Giddings, of Minneapolis, Minn., was in charge of the general arrangements for the orchestra. The supervision, discipline and organization left nothing to be desired. Everything went like clockwork.

It is estimated that from one to two thousand people took part in the nightly "sings" in the hotel lobby. Every one was happy, and at the close of the program retired in good spirits, notwithstanding the fact that all were tired after each strenuous day's work.

The broadcasting of the orchestral program from the Auditorium carried the concert to millions of people throughout the country.

Ralph L. Baldwin, well known pedagogue, conductor and composer, of Hartford and New York, was an interested listener at practically all of the programs that were given.

The toastmaster of the "Chicago night" banquet held on the first day was Karleton Hackett, music critic of the Chicago Evening Post.

Dr. Will Earhart deserves much credit for the fine work of his "picked-up" chorus. But then it does not take as much time to work up a program, or even several programs, with people who know music as most of the chorus did. Nevertheless we still say that Dr. Earhart did a great piece of work.

Atlantic City made a bid for the next biennial conference. How did it come out? We don't know. Perhaps the conference will go there. Who can tell?

Cyrena Van Gordon, contralto of the Chicago Civic Opera Company, was well received at the "Chicago Night" banquet; so was Jerome Swinford, baritone, of New York who assisted her.

George Dasch and his Chicago Little Symphony Orchestra, assisted by Barre Hill, baritone, were well received in their program at the formal banquet which was held on Thursday night.

The statistics of the National High School Chorus are being gathered. As soon as they are gotten together they will be sent out as a part of the report of the standing committee on vocal affairs.

Another matter of importance to all supervisors of music is being taken up by the vocal affairs committee and that is a bibliography of vocal music arranged for easy reference for teachers. It will comprehend the various phases

Supervisors' National Conference Prize Winners

(Special telegram to the Musical Courier)

The winners at the Supervisors' National Conference of the prizes offered for high school male and mixed quartets were as follows: Male quartet, first prize, Arsenal Technical High School, Indianapolis; second prize, Central High School, Omaha; third prize, Washington High School, Milwaukee. In the mixed quartet competition first prize was won by the Central High School, Tulsa, Okla.; the second prize by the Riverside High School, Milwaukee; the third prize, by the high school of Lockport, N. Y. The two handsome second prize plaques were presented to the winners by the MUSICAL COURIER. A. B.

of difficulty in vocal music, different arrangements for changed and unchanged voices, publishers, prices, etc.

The dinners of the sectional conferences were well attended, and were held just before the orchestra concert on Wednesday night. The conference dinners were held in various parts of the hotel and included the North Central Conference, Eastern Conference, Southwestern Conference, Southern Conference and the Northwestern Conference.

James Francis Cooke and George H. Gartlan were made members of Phi Mu Alpha Sinfonia at an initiation held by the Chicago Chapter on Wednesday afternoon. The initiation was followed by a dinner at the auditorium hotel.

Besides many banquets held all through the week there were two "long distance" meals. The banquet and program on "Chicago Night" and which was attended by almost three thousand people, began at seven and ended just before midnight. The founders' breakfast lasted from 7:30 to 12:15. What a long breakfast! It was worth it, though.

Lyon & Healy of Chicago furnished Steinway grand pianos for use in many rooms during the conference.

To read over the names of those who were in attendance would be like reading "Who's Who" in music in America. Composers, conductors, teachers, supervisors, directors, deans, and all the rest, were there. Truly American music ought to receive a tremendous impetus from such a meeting as that at Chicago. ALBERT EDMUND BROWN.

\$100 Prize for Mu Phi Epsilon Composer

A cash prize of \$100 for the best original composition composed by a member of Mu Phi Epsilon and presented at the Denver Convention in 1928 will be offered by Lambda Chapter. The money was donated to Lambda Chapter by W. Grant Egbert, director of the Ithaca Conservatory and a patron of Lambda of Mu Phi Epsilon.

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as Elsa in Lohengrin

The ALL-AMERICAN OPERA CO., April 22, 1928

"Alma Peterson carried off the honors of the presentation....made a personable Elsa and sang with assurance, clarity and certainty of pitch."—*Evening World*.

"It must be admitted that the ladies bore off the laurels of the evening. Alma Peterson sang with a sweet, clear tone and kept on the pitch. Her Elsa was an exquisite picture."—*Evening Post*.

"Alma Peterson, fair and stately as her Nordic name, who has had stage experience in the West, disclosed a soprano voice of lovely quality and no little skill in the use of it. She replaced at short notice a soprano who was suffering from a cold."—*Evening Telegram*.

"Miss Peterson did well under trying circumstances, and was fair to see."—*Sun*.

"The Elsa of Alma Peterson looked saintly; here is a very serviceable voice and an adaptable artist."—*Morning Telegraph*.



AS ELSA IN LOHENGRIN

"Alma Peterson was an appealing figure as Elsa, revealing a voice of mellow beauty and emotional color."—*Times*.

"The Elsa was Alma Peterson, who gave one of the most satisfactory performances of the entire evening. Her voice is flexible, well produced and carefully handled, and it has a lovely tone and texture. Miss Peterson should be especially commended for having undertaken the role at short notice."—*Morning World*.

"Miss Peterson, making a New York operatic debut, sang her role very well."—*Herald Tribune*.

"Alma Peterson sang Elsa. Her voice is attractive and pleasing."—*American*.

"Alma Peterson was a treat to the eye; the beautiful singer has a very lovely voice."—*New Yorker Volkszeitung*. (transl.)

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Philadelphia Orchestra Begins Spring Festival

Other Concerts of Interest

PHILADELPHIA, PA.—The first of the three Spring Festival Concerts of the Philadelphia Orchestra was given April 26, with Fritz Reiner as guest conductor. Strauss' *Don Quixote* was presented, with Hans Kindler (cello), Samuel Lifschey (viola), Heinrich Wiemann (tenor tuba), and Paul Alemann (bass clarinet) as soloists. Mr. Reiner gave an excellent reading of this varied work, while Mr. Kindler distinguished himself as always by his exquisite tone, faultless technique and artistic interpretation of the cello solo part, especially in *The Knight's Vigil* variation, and the plaintive *Finale*. The other soloists were equally fine in their respective parts. The humor of the *Battle with the Sheep*, *The Meeting with the Three Wenchies*, and numerous other sections, was again splendidly brought out, while the *Ride Through the Air*, using the "famous wind machine" aroused the usual interest. To mention all of the especially beautiful parts would be impossible; suffice it to say, that Mr. Reiner and the orchestra gave a superb rendition of this work.

Following the intermission, the special novelty of the Festival, *Le Roi David*, by Arthur Honegger, was presented with the assistance of the Mendelssohn Club (which has gained such a high standing under the leadership of Bruce Carey); Mabel Garrison, soprano; Mina Hager, contralto; Tudor Davies, tenor, and Paul Leyssac, narrator (by the courtesy of the Civic Repertory Company of New York). This mighty work is a Symphonic Psalm in three parts, after the drama by Rene Morax. Having so recently been reviewed in these pages, following its presentation in Boston, further description of its meaning and content is unnecessary, but much may be said for this particular presentation. The choral work was unusually excellent, in spite of the many difficulties of the vocal score. The chorus, *Mighty God*, was notably fine, also the Psalm of Penitence and final chorus. The soloists were all fine, singing the often difficult score with ease and expressiveness. Mr. Leyssac's enunciation was delightfully clear and his remarkable dramatic power rose to a climax in the *Incantation*.

To the conductor, Fritz Reiner, goes the highest meed of praise for his excellent leadership, in so coordinating all the distinct factions into a harmonious whole. This concert was repeated April 27.

On April 28, a Wagnerian program of Excerpts from *Der Ring des Nibelungen*, was given with the assistance of Florence Austral singing the part of Brunnhilde, Mina Hager (Fricka), Tudor Davies (Loge and Siegfried), Fred Patton (Donner and Wotan), Helen Jepson, Josephine Jirak, and Elsa Meisky (the three Rhine nymphs). Fritz Reiner again conducted.

From *Das Rheingold* was selected the *Finale*, in which Donner invokes the storm, the Rainbow appears, the Rhine Maidens sing their *Plaint*, and the Gods enter *Valhalla* by

the Rainbow Bridge that crosses the Valley. Fred Patton as Donner and Wotan sang the parts magnificently. Tudor Davies as Loge and Mina Hager as Fricka each displayed beauty of tone and interpretation. The *Plaint of the Rhine Maidens*, sung off stage by Helen Jepson, Josephine Jirak and Elsa Meisky, was a fine bit of work and deserves special commendation.

From *Die Walkure* was taken Wotan's Farewell (so splendidly sung by Fred Patton that he was recalled again and again) and the always charming *Magic Fire Music* so exquisitely played by the orchestra.

The excerpts from *Siegfried* were triumphs for Florence Austral and Tudor Davies. Mr. Davies' singing of the *Smithy Song* drew tremendous applause, while Brunnhilde's *Awakening*, in which Miss Austral and Mr. Davies both sang, fairly "brought down the house." In between these two parts came beautiful orchestral music as *Siegfried*

sent to its members and guests, Alfred Kalnins, distinguished composer-organist-conductor, who was assisted by Maria Koussevitzky, soprano.

Mr. Kalnins, of Latvian birth and musical family, after extensive and broad musical study and upon his graduation from the Imperial Conservatory in Petrograd entered upon a career as organist and conductor giving recitals in the largest European cities. Much of his time was devoted to composition also, his works including incidental stage music, choral and orchestral works and solos for organ, violin, cello and voice. Two operas, *Banuta* and *Islanders*, were produced under his leadership and were received with much enthusiasm both by public and critics. Throughout the recital he showed himself an organist of the highest rank, not only in technique, but in that insight in the use of effective registration which served to bring out most beautiful and delicate effects, and again in the reserve exercised in use of the full organ.

His six songs, so beautifully sung by Mme. Koussevitzky, were all gems of song writing and truly inspirational. Mme. Koussevitzky, who is the wife of Fabian Sevitzyk, conductor of the Philadelphia Chamber Simfonietta, and has been heard in opera and concert, possesses a rich and sympathetic voice which is used in faultless method and with such artistry as always delights her audience. On this occasion she added another to her many previous successes.

SOCIETY FOR CONTEMPORARY MUSIC

Much interest centered upon the closing concert of the second season of the Society for Contemporary Music, which was given in the Broad Street Theater on April 22 before an audience which filled the house. This interest was aroused not only because Paul Hindemith's *Hin und Zurück* was then given for the first time in America, Isadore Freed's ballet had its initial performance and Stravinsky's *L'Histoire du Soldat* had its Philadelphia premiere, but also because here was music as a new medium.

Hindemith's work—a one act opera—was composed only last year, and is in his best extremely modern style with a tiny orchestra of seven wind instruments and two pianos, one played by two players. The instrumentation is exactly fitted to the action, that in turn to the title, for Hindemith wanted the title he gave to his librettist to be the play. The music moves in short, bold phrases, epigrammatic if you will, often humorous and as suggested in the title and action, returns to the point of departure. In the cast were Irene Williams as Helen, Nelson Eddy as Robert, Edouard Lippi as the professor, Albert Mahler as the philosopher, Sidney Sutcliffe as the hospital attendant, Margaret Scott Oliver as the aunt, and Peggy Oliver, the maid. The work required by these singers was very different from that of the usual operatic roles but was admirably done, while noticeable was the distinctness in articulation in the German language. No point was missed by the audience and the fifteen minute opera was received with enthusiasm.

Mr. Freed's ballet suite, entitled *Vibrations* (Circles of Energy), was another example of modern music scored for modern orchestra in the use of few strings—only five; an abundance of wind and percussion instruments, piano and a chromatic glissando piano which was sent from Richmond,

(Continued on page 33)

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ascends the fire-girdled rock. The work of the first violins was indescribable in its unity and filmy beauty.

Brunnhilde's Atonement and the *Finale* from *Götterdämmerung* closed this concert. Florence Austral is truly thrilling whenever she sings, but in this section she seemed to rise to the peak of perfection. Her voice is rich and vibrant, smooth in all registers, and used with consummate artistry. The long orchestral part was excellently played. Mr. Reiner again received a tremendous ovation and certainly richly deserved it. He proved himself a master of Wagnerian music, for the spirit of Wagner himself almost seemed to be present. Rarely does a Philadelphia Orchestra audience wax as enthusiastic as at this concert, and there is no doubt that this program will be long remembered.

ALFRED KALNINS AND MARIA KOUSSEVITZKY

A recital which drew a large musical audience was that given by the Latvian Musical Club of Philadelphia on April 21, in the Church of New Jerusalem, when it pre-

THE JURY'S VERDICT

on the occasion of

HAZEL LONGMAN'S DEBUT

at Steinway Hall, New York, April 20th, 1928

MARGUERITE POTTER

presents another finished artist to the public.

Charles D. Isaacson, TELEGRAPH:

"At the first notes of her singing we were shaken into attention. There was a ripe, full singing which was filling the room. Her face was lit with the joy of song, and she was bringing forth the music with the greatest ease. To put our verdict on Miss Longman in a sentence, we find that in her power range she has one of the most opulent organs of the day; we feel that the passion and fire, of which the artist is capable, was but barely exhibited last night. . . . Hazel Longman can be a popular recitalist in America."

Noel Straus, EVENING WORLD:

"Singing that was potent in appeal . . .

. . . winning personality . . . used it (voice) with sufficient intelligence and skill to merit the enthusiasm she aroused. Unassuming, serious and sincere, she delivered . . . with a simplicity and refinement of approach as refreshing as it was disarming.

"A very Farrar in discretion . . . every number she attempted was praiseworthy in diction, legato, phrasing and sensitiveness of melodic contour . . . her interpretation of the exquisite "Vorbend," from that composer's (Cornelius) cycle of "Brautlieder," was in every way worthy of that fine bit of poetic inspiration."

F. D. P., HERALD TRIBUNE:

"A pleasing and appealing performance with a certain unpretentious expressiveness."

TELEGRAM:

"An interesting recital . . . Miss Longman revealed a very fresh, naturally lovely voice . . . tasteful and charmingly individual conceptions of the songs.

"A gracious manner and personality delighted the large and very applauding audience."

TIMES:

"An interesting and well-arranged program . . . Unaffected charm of manner and a natural voice of appealing timbre . . . well-placed tones of fresh and delicate color. The artist received cordial applause and masses of flowers."

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Marguerite Potter has been Miss Longman's voice teacher for four years, and coached her recital.

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HAZEL LONGMAN



Rosina and Josef Lhevinne

Available

In Joint Recital

and

Mr. Lhevinne
In Solo Recital

The Lhevinnes, Josef and Rosina, gave a piano recital that was something to remember, last night. It was by far the most satisfying example of two-piano playing we have had.

Josef would say, "Rosina, take the cadenza," and Mme. Lhevinne would answer, "Jo, take the glissandi and don't let your thumb slip," and the result was as perfect coordination as we expect to hear and, as for encores, they came in groups like thirty-second notes.

Came the third encore and Josef Lhevinne was undecided as what to play. Rosina, like your wife and my wife, told him—and that was that.

It was superlative. That was all there was to it. There was no exaggeration of dynamics, no making a mountain out of a melodic molehill; proportion, balance, regard for phrase and detail were the common denominators. Disciplined bravura, controlled brilliance and ART in upper case type, made the recital one of the outstanding events.

Josef Lhevinne gave three groups of soli, and may we pay him tribute here? He is one of the few men who save piano recitals from being dull. We don't know whether he is the best Chopin player in the concert world, but certainly there is no one who vitalizes the marvelous Pole as does he.

For encores the fluttering, octaved "Butterfly" etude and a mazurka were employed. As a tour de force the Schulz-Evler setting of Strauss' "Blue Danube" waltz was given.

For accent and pulse, figured embroidery, and colorful key-shifts it was one of the most enjoyable arrangements this much tortured work has heard.

It is to be hoped that we may hear Josef Lhevinne in solo recital. He is the impeccable pianist.

—HARVEY B. GAUL,
Pittsburgh Press
January 13, 1927

Of the American Orchestral Society's rituals in the Mecca Auditorium yesterday afternoon very little mattered except Josef Lhevinne's performance of Tschai-kowsky's B flat minor piano concerto. That, however, was quite one of the overtopping events of the season and perhaps even the greatest thing that has happened to this concerto in a decade.

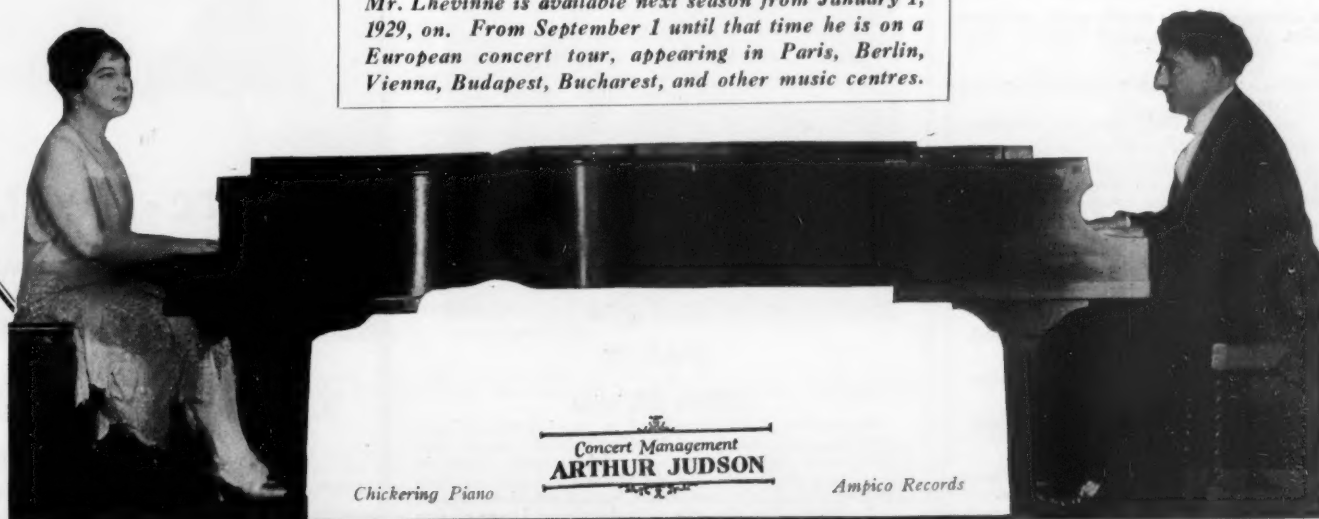
Mr. Lhevinne has been dutifully revered for many years. Also, perhaps, too readily taken for granted. The more observant among concert-goers have noticed, however, that his art—formerly a thing of chill contacts and glittering surfaces—has mightily deepened, softened and broadened of late seasons. At the same time its bravura, more than ever refulgent, has become subtilized to the purposes of a creative intelligence and a consummate musical plan.

The illustrious pianist did not approach the concerto yesterday in a spirit of glamorous virtuosity. It was a performance, rather, of matchless evenness and delicacy (though always ample in scale), eloquent in its variety and loveliness of touch, fabulous in its fluency and perfection of technical resource, more deliberate in the heroic opening and elsewhere than smashingly impetuous, but throughout of a refinement and a distinction that fairly redeemed the shoddy, threadbare quality of much of the music.

There is strong temptation to dwell upon the scope and lordly mastery of mechanism disclosed in every phase of the rendering, but it must suffice merely to signalize here the purling wonder of Mr. Lhevinne's passage work in the andantino and in the finale, prodigies of straight and interlocking octave playing scarcely approached even in this age of technical miracles.

—HERBERT F. PEYSER,
New York Telegram,
March 27, 1928.

Mr. Lhevinne is available next season from January 1, 1929, on. From September 1 until that time he is on a European concert tour, appearing in Paris, Berlin, Vienna, Budapest, Bucharest, and other music centres.



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Reports of New York Concerts

APRIL 23

Phyllis Kraeuter and Karl Kraeuter

Presenting the Brahms double concerto, Beethoven's Kreutzer Sonata, the G minor sonata by Eccles and the second Poeme by Joseph Jongen, Phyllis Kraeuter, cellist, and her brother, Karl, violinist, again appeared in recital at the Town Hall, on April 23. The young artists were ably assisted by Emanuel Bay at the piano.

In the Eccles sonata, the Jongen Poeme and the difficult cello part of the Brahms work, Miss Kraeuter once more displayed the sureness, mature musicianship and praiseworthy tone production that have won for her an enviable place among cellists of her sex. The Brahms concerto, a work from which all but the elect must keep aloof, received able treatment at the hands (and brains) of the recitalists, so that what is usually considered one of the master's "dry" works became vitally interesting.

Karl Kraeuter and Emanuel Bay gave a fine performance of the Kreutzer Sonata, another work that is within the reach of but few. It was distinguished by correct tonal proportions between the instruments, precision of ensemble and graceful charm in the variations.

APRIL 25

The Lutheran Society

The season's Bach vogue was again emphasized by the concert of the Lutheran Society, at Town Hall on April 25. The seventy surpliced singers were led by Hugh Porter, who also trains them. Mr. Porter is thoroughly at home in the style, spirit and polyphonic character of Bach's music, and has succeeded in creating in his singers a very clear conception and a genuine appreciation of its beauty and grandeur. As a consequence their singing in the chorales was well modulated and brought out to the full their buoyancy and vigor, leaving nothing to be desired in point of detail, clarity and tone production. The choir was assisted by some two dozen members of the New York Symphony Orchestra.

The program opened with the Choral, A Lamb Goes Uncomplaining Forth, followed by the Cantata 98; in both these numbers there was the proper reverential spirit and perfect accord between the various voice groups. In the cantata the solo parts were taken by Arthur Kraft, tenor; Mildred Faas, soprano; Mary Allen, contralto and Robert Crawford, basso. Mr. Kraft disclosed a pleasing and colorful voice, Miss Faas did some excellent singing, and Miss Allen used to advantage her rich contralto. The organ accompaniments were supplied by Ernest White. Other num-

bers on the program were the Easter Cantata and three English Chorales.

APRIL 26

Gershkovitch Orchestral Concert

Jacques Gershkovitch is an orchestral conductor of tireless energy, full of concentrated pep, qualities which he knows how to infuse into those playing under him. This was demonstrated at Town Hall on April 26, when he conducted eighty men of the Philharmonic Orchestra in a program of modern music. Tchaikowsky's fourth symphony began the concert, the bite of strings, the blare of trumpets, and the general brilliancy of his interpretation bringing him rousing, continued applause, so that he had to bow four separate times; the highly dramatic close of the symphony did this.

Night on the Bare Mountain (Moussorgsky) proved highly interesting, the audience listening to the songful music with absorbed interest. A fragment of Avshalomoff's ballet, Soul of a Harp, and Glazounoff's symphonic poem, Stenka Razin (he was a Cossack rebel of the XVII century), were similarly very dramatic in musical texture, the latter including the Volga Boatmen's Song. Liszt's Totentanz, originally for piano and orchestra, was performed in arrangement for organ and orchestra by Joseph Yasser, who himself played the organ; this was a tour de force, with original cadenzas of surprising effectiveness for the organ, and an ensemble-crash, now and then, fit to raise the dead. He is a skilled organist, and handled the complicated instrument with complete mastery. The audience filled the hall, and called out conductor and organist many times.

Lenora Sparkes

Lenora Sparkes, formerly of the Metropolitan forces, was heard in a song recital in Steinway Hall, on April 26. Her program consisted of numbers by F. Santoliquido, Wolf-Ferrari, Catalani, Tchaikowsky, Debussy, Gretchaninoff, Weckerlin, Gounod, Schubert, Mildred Gardner, Oliver and Clara Edwards.

Miss Sparkes' lovely, clear soprano voice, not unfamiliar to concert-goers in this city, seldom fails to draw for her a sizable and most friendly audience; such was the case on this occasion. Steinway Hall was filled to capacity with people who greeted her every appearance with enthusiasm that was well merited. Among the many interesting interpretations offered by the singer her performance of Catalani's Romanza, Debussy's lovely L'Ombre des Arbres and the group of Schubert songs were particularly noteworthy.

Frederick Cheeswright was the accompanist.

Sittig Trio

The Sittig Trio gave a recital assisted by Mme. Cahier last Thursday afternoon in the Grand Ball Room of the Plaza. The trio was heard in Beethoven's opus 1, and again in Beethoven's songs with trio accompaniment sung by Mme. Cahier with her accustomed mastery. Both in the trio and in these accompaniments the Sittig ensemble was notable for its musicianly interpretations, its beauty of tone, and its extraordinarily fine balance.

Mme. Cahier was also heard in a group of Schubert songs appropriate to this centenary year, and done in the way that has given this artist her reputation. Mme. Cahier was, however, not the only soloist on the program, for the cellist of the trio, Edgar H. Sittig, played a sonata in F major by Marcello, exhibiting his ability to bring out of his very fine instrument all the nobility of tone that it possesses. Nothing more luscious has been heard in our concert halls for many a long day, and it would have been a delight to hear Mr. Sittig draw that beauty of tone from his cello quite apart from the musicianship which he displayed.

Margaret Sittig, violinist of the trio, played Grieg's C minor sonata with a passionate abandon that gave the music its full exotic beauty. She too has beauty of tone and a brilliant technic, and was enthusiastically received, as were also Mr. Sittig, Mme. Cahier and the ensemble. There were several encores.

University Glee Club

The University Glee Club of New York City, under the direction of Channing Lefebvre, held the stage at Carnegie Hall on April 26, in a concert which included the Drinking Song from The Beggar's Opera, MacDowell's Dance of the Gnomes, Edward German's Rolling Down to Rio, Bruch's Media Vita, Baldwin's arrangement of The Sleigh by Kountz, and choral transcriptions by Mr. Lefebvre of Saint-Saens' Danse Macabre and of Mendelssohn's On Wings of Song, a number by Coleridge-Taylor, and one by Mark Andrews, and a group of college songs.

Throughout the entire program the club's singing proved most commendable; but it was in the college songs and in such vigorous numbers as Coleridge-Taylor's Viking Song and John Peel (the latter being given as an encore), that the best work of the evening was done. Under the leadership of Mr. Lefebvre and Dr. Arthur D. Woodroff, conductor emeritus of the organization, who directed a fine performance of the Viking Song, the ensemble was uniformly good throughout. Incidental solos were sung by Sylvanus D. Ward and C. M. Dole. The accompanist of the club is George Mead, Jr.

An added attraction at the concert was the singing of Arthur Kraft. In songs by Gluck, Haydn, Strauss, Watts, Protheroe, Curran and Stickle, not to mention the many encores he was obliged to give, Mr. Kraft disclosed a tenor voice, robust, yet lyric in quality, and an interpretative ability and a diction that won for him much well deserved applause. He was assisted at the piano by Max Cushing.

APRIL 27

Palmer Christian

Wanamaker Auditorium held a good-sized audience, April 27, on the occasion of Palmer Christian's annual New York organ recital, the organist giving special delight in his playing of Russell's Up the Saguenay, Corelli's delicate old-time prelude, the modernistic Karg-Elert piece (known as An Impression), the splendidly descriptive Hymn of Pan

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(Moore), and the final A minor Choral by Franck. He played everything from memory, with the spontaneity and ease of execution for which he is noted. New to the audience were the glissandi (slides up the keyboard), descriptive of Nymphs scampering about, and the applause following all his numbers showed real appreciation of a true artist's work.

APRIL 28

Tamaki Miura

Tamaki Miura, internationally known Japanese soprano, was heard in an interesting song recital at Carnegie Hall on Saturday evening. Piquant in a brilliant kimono she charmed her listeners from start to finish with singing of an exceptional order. There is a distinct sympathetic appeal about the Miura voice, which although not of great volume, has resonance and purity, and therefore carrying power. She sings with much taste, and since her early appearances in this country has shown remarkable improvement vocally and a steady growth artistically.

With Alda Franchetti at the piano, Mme. Miura sang a varied program of songs in Italian, French and German, along with others in English. The familiar Un Bel Di from Madam Butterfly, which closed the concert, was finely sung and recalled the little singer's portrayal of the role of Cio-Cio-San, which is generally accepted as one of the best that has been offered to the public since Puccini wrote the opera.

APRIL 29

Margaret Riegelmann-Giovanni Cattano

Margaret Riegelmann, soprano, and Giovanni Cattano, tenor, assisted by Amleto Barbieri, baritone, appeared in concert on April 29 at the Engineering Auditorium. The program was made up, for the most part, of arias by Boito, Puccini, Flotow, Rossini, Ponchielli and other well known Italian opera composers; in addition were songs by Nevin, Tosti, and Woodman. All the performers, including Sasa' Alesi, who assisted at the piano, gave pleasure to an audience of good size. Miss Riegelmann, who is a pupil of Salvatore Avitabile, has a voice of considerable power; it is well trained, pleasing in quality and of a range which permitted the soprano to do more than justice to the vocally-taxing selections she sang.

Of Mr. Cattano, much the same can be said. In his performance of the numbers allotted to him he displayed a strong tenor voice that was clear and flexible.

The audience was more than friendly, and greeted the young singers with much applause, which, in turn, brought numerous encores.

Motet Choir, First Presbyterian Church

A large number of people assembled in the First Presbyterian Church on April 29, for the performance of Haydn's Creation by the Motet Choir of that church under the direction of Dr. Wm. C. Carl. The soloists were Grace Kern, (Continued on page 42)

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Teacher of Singing

Comments on Appearances of

RITA BENNÈCHE

Who Has Worked With Mrs. Stewart for Five Years
New York:

A real interpreter of songs.

New York American, March 5, 1928.

A beautiful voice.

New York World, March 5, 1928.

Her voice showed ripe intelligence and interpretative skill.

New York Times, March 5, 1928.

Boston:

Miss Bennèche sang admirably. She has rhythm in her favor, an incisiveness of rhythm that lent an amazing authority to her delivery of Mozart's theme, and peculiar technic notwithstanding, brilliancy to his florid variations, a hint at the grand air.

Boston Herald, April 11, 1928.

A lyric soprano which has notable purity and beauty of quality.

Boston Globe, April 11, 1928.

Europe:

Well cultivated voice and brilliant, wonderfully clear coloratura.

Nordseebad Nordeney, Badeszeitung und Anzeiger.

Delightful, easily produced and far carrying voice is a charming mezzo soprano in the middle register, while the high notes have all the brilliancy of a radiant soprano. Her coloratura is flawless.

Frankfurter Zeitung.

Her high notes are produced with astonishing ease and accuracy.

Stettin General Anzeiger.

A marvelous technic and her upper register is thrilling.

Wiesbaden Rheinische Volkszeitung.

The voice is a rare treasure.

Muenchener Post.

A well cultivated voice.

Vienna Neues Wiener Tageblatt.

Her well cultivated voice she uses beautifully.

Prague Abendzeitung.

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Steinway Hall

New York

Dresden's Grand Opera Festival to Be Held This June

Fiftieth Anniversary of the Inauguration of Opera House to Be Celebrated—Richard Strauss' New Opera, *The Egyptian Helen*, Will Have First Performance—Fritz Busch to Conduct and Elisabeth Rethberg Will Create Title Role—Other Important Offerings

By Dr. Hans W. Singer

Semper's magnificent opera house at Dresden, probably the most beautiful one of its day, became a prey to flames on September 21, 1869. The new building, designed by the same artist, was inaugurated on February 2, 1878. Thus Dresden is in a position to celebrate the fiftieth anniversary of the occasion this year, and it proposes to do so by arranging an unusually brilliant Opera Festival, which is to last from June 6 to July 1.

Upon the former of these two dates the first production of Richard Strauss' new opera, *Die ägyptische Helena*, will take place. Dresden has become famous for its first performances of Strauss' operas, *Feuersnot* having come out there in 1901, *Salome* in 1905, *Elektra* in 1909, *Der Rosenkavalier* in 1911 (a most memorable occasion) and *Intermezzo* in 1924, while the first performance within Germany proper of *Die Frau ohne Schatten* likewise took place there in 1919.

The libretto of *The Egyptian Helen* was written by Hugo von Hofmannsthal, who has hitherto supplied the composer with most of his texts, and it is full of bold imagery and weird poetry. Those who are in a position to know have been quite transported by Strauss' new music. Criticism has by no means been silent of late, and while *Die Frau ohne Schatten* has not proved a great success, except perhaps at Vienna, there have been voices speaking of a decline of powers in connection even with *Intermezzo*. But by general consensus of opinion *Die ägyptische Helena*, especially the finale, shows Strauss at the very summit of his genius. The libretto by Hofmannsthal also gives scope to a wonderful display of fine mounting, which part of the work has been entrusted to Prof. Leonhard Fanto, who staged Puccini's *Turandot* so superbly. Thus this first performance on June 6 will in all likelihood prove to be a function of international significance, which will quite outdistance the original productions of *Salome* and *Der Rosenkavalier*, especially in view of the fact that the title role is to be created by Elisabeth Rethberg of the Metropolitan, and the performance conducted by Fritz Busch.

The Egyptian Helen is to be repeated five times (on June 8, 10, 12, 21 and 29) and it will be supplemented by performances of *Intermezzo* (June 14), *Elektra* (June 18), *Der Rosenkavalier* (June 24) and *Die Frau ohne Schatten* (June 28), all newly staged.

But though the Dresden Opera glories in its cult of Richard Strauss, undoubtedly a unique master among opera-composers, it has, owing to its splendid traditions and history, many other geniuses to fall back upon and above all two whom it can by no means neglect upon occasion of an anniversary festival like this. Among the world's great conductors, two of international renown, Karl Maria von Weber and Richard Wagner, were at one time at Dresden. The hundredth anniversary of Weber's death was celebrated here two years ago by the 793rd performance of *Der Freischütz*. This opera will be performed on June 9. The Flying Dutchman saw the light of day, if I may use this expression, at Dresden on January 7, 1843; *Tannhäuser*, on October 20, 1845. Both are included in this year's series, the former for performance on June 15, when it will be given

singer at Dresden this summer, on June 23, and, as a fitting rounding off of the whole Festival, again on July 1.

No celebration of this kind in Germany would come up to the mark if it were to neglect Mozart. *Il Seraglio*, *Don Giovanni* and *Così fan tutte* have been included in this summer's Dresden series. The latter two are espe-



Ursula Richter photo

FOYER OF THE DRESDEN OPERA HOUSE, where a festival will be held this summer, from June 6 to July 1, beginning with the first performance anywhere of the new Strauss opera, *The Egyptian Helen*, with Elisabeth Rethberg in the title role.

cially interesting because scenery, decorations and costumes have been designed by two of the best known German artists—Don Giovanni, by Max Slevogt of Berlin; *Così fan tutte*, by Bernhard Pankok of Stuttgart. The dates are June 22, 25 and 16 respectively, the *Seraglio* being repeated on the 27th, *Così fan tutte* on the 30th. By including its exemplary performances of Moussorgski's *Boris Godunow* and Puccini's *Turandot* in the general plan, the Dresden opera might well have established



ELISABETH RETHBERG,

who will sing the title role in the new Strauss opera, *The Egyptian Helen*, at its world premiere at the Dresden Opera House on June 6.



Ursula Richter photo

FRITZ BUSCH,

who will conduct a festival of opera at the Dresden Opera House, beginning with the new Strauss opera, *The Egyptian Helen*, June 6 to July 1.

in one act, without pauses; the latter on June 17, virtually in the arrangement which Wagner wrote for the Académie de Musique at Paris, where it was hissed on March 13, 1861, owing to political machinations. Besides these, one will be able to hear Wagner's *Meister-*

the Festival on the basis of an affair of more than purely German interest. For various reasons this has not been carried out, but Dresden has instead settled upon the work of "the" non-German opera composer, who at the

(Continued on page 35)



DRESDEN GERMANY

Festival Performances of the State Opera

Daily During June, 1928

Opening on June 6, 1928,
with the premier performance
"Die ägyptische Helena"
opera in two acts
by Hugo von Hofmannsthal
Music by Richard Strauss

Repeated on June 8, 10, 12, 21 and
29, 1928

Other Performances:

Richard Strauss

"Elektra"
"Der Rosenkavalier"
"Die Frau ohne Schatten"
"Intermezzo"

W. A. Mozart

"Die Entführung aus dem Serail"
"Così fan tutte"
"Don Giovanni"

C. M. v. Weber

"Der Freischütz"

Richard Wagner

"Der fliegende Holländer"
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"Die Meistersinger von
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Also Successful New and Humorous Opera by Czech Composer—German Tenor's Enthusiastic Reception—Brailowsky Scores.

PRAGUE.—The new German Theater here recently brought out two world premieres, namely Malipiero's *Philomela* and the Fool and Anatol Provaznik's *Akaga*. Thanks to Director Hans W. Steinberg's genius and enthusiasm, both works were given brilliant productions. These otherwise so widely differentiated pieces have one trait in common, namely the use of the dance for dramatic purposes.

The increasing prominence which is being given to choreography in opera is one instance of the effort of modern composers to put new life into this apparently stagnant musical form. But those who are attempting this rejuvenation forget that their efforts are presenting nothing new. What they want Wagner also wanted—and achieved. One has only to recall the *Venusberg* scene in *Tannhauser* to have, in finished form, what the "new" people are trying to propagate.

Malipiero, in his "drama musicale" uses the dance as a symbol. The action develops through three scenes called *Marionettes*, *The Nightingale* and *Phoenix*. But they are not so much three acts of a drama as loosely strung together

stories connected chiefly by the reappearance of the two leading characters (the singer, *Philomela*, and the Fool) in all three.

A FANATIC OF LOVE

The work is not sufficiently plastic to be convincing, its



symbolical meaning seldom being made clear. *Philomela* is a fanatic. She is willing to die from and for love. But not until the gallery (into which she has been enticed by the Fool's trickery) has gone up in flames does one realize what it is all about. What transpires in the foregoing scenes admits of various interpretations. One can juggle at will with passionate and spiritual kinds of love as they are portrayed by the Fool, *Philomela* and the Silver Prince, but no amount of thought spent on them will lead to a really satisfactory result.

Malipiero's music is the much more satisfactory half of this work. One can freely say that through all its polyphonic complexity it remains clear and transparent. It is music that has something to express, not just an anemic cerebral product. With the first note the listener is transported into the realm of legend. *Philomela's* melodies have long, sweeping lines, and when she dances the veil falls from her soul, and she is filled with the light which otherwise plays about her. The fact that her dance with the shepherd takes the form of a charming minuet can be explained as a natural association of ideas.

A MONKEY OPERA

Anatol Provaznik, the Czech composer, is a new man. Not that his extravaganza, *Akaga*, is his first musical product, nor even his first stage work. He has several operettas to his credit, as well as numerous piano and vocal compositions which reveal his lively sense of tone color and genuine melodic inspiration. The action of the opera takes place in the time when men were still apes. But although the characters are represented as such, they are nevertheless real human beings that perform before our eyes. What these apes think and do, men also think and do, but the comic effect is heightened when these ape-men or man-apes are made to utter thoughts that are familiar to people of today.

These creatures, the *Makakki*, have established a state at the foot of the Himalayas. The people are divided into three parties, the conservatives, the radicals and the middle party which veers first to one side then the other. Here, as in human society, is the principle of democracy abused. Despite the warnings of the rulers, the people insist on reintroducing the slogan of free women.

EVEN APE-LADIES PREFER A TENOR

Among those best pleased with this arrangement are the women themselves, including *Akaga*, the young *Makakki* wife of old *Monkabel*, who feels herself drawn to his wild young brother, *Rakakaino*. (Perhaps also because *Monkabel* is a baritone and *Rakakaino* a tenor. Tenors always have better luck with beautiful women—and with those who think they belong in that category). This causes a rupture in the royal house of King *Atta*. *Monkabel* is killed and *Rakakaino* soon shares the same fate, when, following a night of love, the male populace also claims its right to *Akaga*.

In the severe fight that follows, *Rakakaino* falls. The sun rises next morning on what looks like a field of slaughter. The simplicity of the conclusion is worthy of Heinrich Heine. A tropical hunter in modern dress appears and says "Too bad; the species is gone. They fought to death over the food."

GOOD MUSICAL HUMOR

Provaznik has imbued this extravaganza with bubbling musical humor. His music "sounds," and his harmonies are

modern in the best sense of the word. There is also some fine mood painting in this music, as instanced by the primal forest atmosphere at the beginning of the opera. Provaznik's love evidently went out to the monkeys, and their speech fascinated him. He seems to revel in their prehistoric utterances.

But it is the dance-pantomime that lies nearest his heart; the dance of the Night Demons (divided into Future, Present and Past) the Love Dance, the Freedom Dance and the Plunder Dance all prove it. They always form the musical climax of the scene and in them the fire of Provaznik's musical temperament flames brightest.

The excellence of the performance was due in no small measure to the artistic achievements of Mme. Jicha, Traude Rohne and Josef Hagens. Both premieres had genuine successes. Provaznik, who was present, was called out with the performers about a dozen times.

TAUBER WINS "FANTASTIC" SUCCESS

A fantastic success was scored by Richard Tauber recently when he appeared here for the first time as guest. There is no question but that he possesses one of the finest tenor voices among the Germans today; but the affectations he displayed in his acting made a most unpleasant impression.

In the concert halls a lively activity was displayed immediately before Easter. The Bulgarian Festival given by the Czech Philharmonic Society passed off successfully. Peculiarly fascinating is the natural flow of this Slavic music which gains a characteristic note through the employment of Bulgarian folk dances for its thematic material. It is the latter trait that so sharply distinguishes it from Yugoslav music.

A deeply impressive perform-



Central European Press photos

TWO SCENES FROM AKAGA.

In the upper photograph in the background, is seen Josef Hagen as *Atta*. Standing, from left to right, are Steinberg, the director of the opera house, who conducted the work, Provaznik, the composer, and Sender, the stage manager. Below are Helm, as *Rakakaino*, Traude Rohme, as *Akaga*, and Robert Fuchs as *Monkabel*.

ance of Bach's B minor mass was given by the German Singverein in conjunction with the Männergesangsverein under Herman Schmeidel.

BRILLOWSKY SCORES

A rare success was achieved by the Russian pianist, Alexander Brailowsky, who in two concerts displayed his stupendous technique. This technique alone, however, would not have aroused such enthusiasm. He scored because of (Continued on page 42)



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New York Debut
March 18, 1928

Commendable regard for melodic line and phrase.

New York Times.

Altogether, he put to his credit a very pleasurable and unusual evening.

*Irving Weil,
N. Y. Evening Journal.*

The audience took pleasure in his finished singing, and there was much applause.

*W. A. C.,
N. Y. Evening Telegram.*

He has a fine musical intelligence, taste, and has a certain suavity in production.

*R. K.,
N. Y. Morning Telegraph.*



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Garrigue Artist Praised by European Critics

Thelma Spear's recent recital in Paris brought her many press encomiums from the French critics. According to *Comœdia*, "In a program equally interesting throughout, Miss Spear exhibited the diverse facets of her art in contemporary German melodies given for the first time in Paris, in Jewish songs and synagogal music and finally in Negro songs. At every point she gave evidence of a vivid temperament, of fine taste and of very high interpretative ability." The *Journal des Debats* declared that her eloquent art is served by a vocal organ of the purest stamp, and *Le Gaulois* called attention to the freshness and originality of her program and stated that the artist made everyone appreciate her sincere and intelligent art, her interpretative use of her



THELMA SPEAR

rich voice, and her very eloquent and expressive power. The music critic of the Paris edition of the New York Herald voiced his opinion as follows: "Her soprano voice is flexible and well used. Her expression is varied and her diction clear. Miss Spear, with great intelligence, had divided her program into three parts, one reserved to modern German lieder, such as those of Schönberg, Korngold and Wellesz, the second to Jewish songs which seemed picturesque, and the third to Negro songs. Miss Spear came out of this trial with success." After noting that Miss Spear's recital was interesting, the *Daily Mail* avowed that she is an admirable singer, gifted not only with a good voice but also with a spirit of musical sentiment, and that she scored a pronounced success in lieder by modern and ultra-modern composers. The *Courrier Musical* contended that "Miss Spear is gifted with a musical sensibility which enables her to adapt herself immediately to whatever she interprets. Her eloquent mask and the quality of her powerful soprano served her exceptionally well in *Die Einsame*, by Braunfels, and the *Tod der Alkestis* by Wellesz. In striking contrast to these songs she continued with the purely oriental *Berceuse* of Algazi, the beautiful Chassidic song of Darius Milhaud and finally the very spirited *Der Rebbele* of Aubert. Into the religious songs of the Negroes Miss Spear's fineness of feeling enabled her to breathe a world of sorrow and beseeching. She was particularly applauded in *Water Boy* and *Go Down Moses*."

Miss Spear is one of the many artists who have pursued their studies at the Esperanza Garrigue studios in New York. In a recent letter to Mme. Garrigue, Miss Spear wrote in part as follows: "I have found in all my ramblings about the world no teacher who has meant anything to me compared with you. I have threatened to leave home for a few months to come to New York, just to have the rare privilege of feeling my voice grow like a flower under your care. But this is impossible, and therefore please tell me the precise date you can come to us and be our guest for as long as you can stay."

On June 19, Mme. Garrigue will sail for Europe to visit several pupils now in active professional work abroad.

Barbara Grossi to Summer in Italy

On May 5, Barbara Grossi will close her season of teaching in New York (voice and languages) and will sail for Italy on the S. S. *Biancamano* on May 12 to spend the summer in various parts of Italy. In August she will sing two concerts in Cuneo, her home town, for the benefit of charity.

Mme. Grossi will spend some part of the summer at Gigli's beautiful villa in Recenati. When Gigli and his secretary, Amedeo Grossi, go to South American for his tour, Mme. Grossi will remain in Italy with Mme. Gigli. They will all return to New York in October, when Mme. Grossi will reopen her studio. Next winter she will also teach twice a week in Stamford, Conn.

Pierre Monteux Decorated

Pierre Monteux has just been decorated by Queen Wilhelmina of Holland with the Ribbon Officer of the Order of the Orange Nassau, which is the highest order to be given by the Court of Holland. The honor was bestowed upon him on the occasion of the fortieth concert of the Concertgebouw Orchestra. Mr. Monteux received the decoration by cable last week.

**HARRIET EELLS***Mezzo-Soprano*

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W. J. HENDERSON—NEW YORK EVENING SUN

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"A voice of unusual beauty, clear and silvery in its upper range and flute-like in the low tones"—New York Evening Sun

"A voice of considerable volume—tone of good quality"—New York Herald Tribune

"A voice of naturally charming quality"—New York Telegram

TECHNIC

"In short, the young woman has now at her command a very fine instrument which she uses with uncommon technical skill"—New York Evening Sun

"Delivered with refinement and good taste, and with an intelligent and careful attention to diction, phrasing and nuance"—New York Telegram

"Unusually intelligible diction"—New York Herald Tribune

INTERPRETATION

Miss Eells sang with much finish and with delightful powers of interpretation"—New York Evening Sun

"Marked interpretative ability"—New York Herald Tribune

SPECIMEN PROGRAMS**I.**

- | | |
|--------------------------------------|-------------|
| I. Das Verlassene Mädchen..... | Wolf |
| Der Tambour..... | Brahms |
| Ein Wanderer..... | |
| Das Mädchen..... | |
| II. Prison..... | Fauré |
| Danceuse..... | Caplet |
| Forêt..... | Groves |
| Guitares et Mandolines..... | |
| III. After the Battle..... | Moussorgsky |
| In My Attic..... | |
| Silently Floated a Spirit..... | |
| Parasha's Revue and Dance..... | |
| IV. The Trees They Do Grow High..... | Old-English |
| The Wraggle-Taggle Gypsies..... | Folk-Songs |
| My Boy Willie..... | |
| Two Magicians..... | |

II.

- | | |
|--|--------------|
| I. Die böse Farbe..... | Schubert |
| Liebestreu..... | Brahms |
| Weit über das Feld..... | |
| O liebliche Wangen..... | |
| Ruhe meine Seele..... | Strauss |
| Frühlingsgedränge..... | |
| II. La Chevelure..... | Debussy |
| Le temps a laissé son manteau..... | Chausson |
| Sérénade italienne..... | |
| Oraison..... | Respighi |
| Egle..... | |
| I Fauni..... | |
| III. I Heard a Piper Piping..... | Bax |
| A Feast of the Lanterns..... | Griegs |
| Ah Twine No Blossom..... | Giere |
| Like Blossoms Dew-Freshened to Gladness..... | |
| Oh Stay, My Love, Forsake Me Not..... | Rachmaninoff |

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Donald Pirnie's Musical Background

Donald Pirnie, baritone, now under the management of R. E. Johnston, has a splendid musical background that includes practically every branch of concert work from oratorio down to the simple folk song.

Willem Van Hoogstraten, conductor, said once to Mr. Pirnie: "If you want to quote me at any time, you are at



Apeida photo

DONALD PIRNIE

liberty to say I consider you a wonderful artist, with a far-carrying voice, and a fine musician."

The singer, in his early thirties, was born in New York, moving to Springfield, Mass., when a boy. He received his Bachelor of Arts degree at Harvard, where he was president of the nationally known Harvard Glee Club and one of its chief soloists. In 1926 he made his first public appearance in New York as soloist in the Bach St. Matthew Passion at St. Bartholomew's Church, and has since been re-engaged to sing it every year.

He also sang at the Lewisohn Stadium concerts as a winner of a competition in which hundreds of singers from all over the country participated. He has given a Steinway Hall recital, his voice and art receiving the favor of the Metropolitan critics.

Mr. Pirnie is a skilled conductor, for the past few years having been identified with the Greenwich, Conn., Choral Society, where he is in charge of sixty singers.

In collaboration with Stephen Townsend, he has written several articles on the art of singing. Mr. Pirnie served in the World War.

N. Y. Federation of Music Clubs Holds Convention

Two hundred delegates from all parts of New York State met at the sixth biennial convention of the New York State Federation of Music Clubs, at the Hotel St. George, Brooklyn, on April 23, 24, and 25. Etta Hamilton Morris, vice-president of the federation and musical director of the Philomela Chorus, was in charge. Members of the chorus acted as hostesses at the convention. Talented representatives from the state clubs were invited to furnish musical entertainment after the business conferences and the convention was officially opened by a concert of the Philomela Chorus under the direction of Mrs. Morris, the soloists being Daisy Krey, contralto, winner of the first contest held in New York State by the Federation, and George McNabb, pianist, who was the winner in 1925.

On April 24 there was a recital by Louise Talma, pianist, and Harrington Van Hoesen, baritone, winners from New York City in the last state contest of the Federation. On April 25 the first Brooklyn Music Night was sponsored by the Chamber of Commerce, during which music was furnished by the Community Chorus, the Little Theater Opera Company and the Tollefsen Trio. During the convention there was a contest for boy and girl members under fifteen years of age of the twenty-eight junior clubs, prizes being offered for voice, piano, violin and orchestra. The guests of honor at the convention were Mrs. Edgar Stillman Kelley, Mrs. Julian Edwards, Edna Marione-Springer, Mrs. Rosalie Heller Klein, Mrs. Harry L. Vibbard, Baroness Von Klenner, Carolyn Beebe, Vladimir Rosing and Kendall K. Mussey.

Hart House Quartet to Play New Works at Quebec Festival

George Bowles' composition, which unanimously won the prize in the recent international competition for a string quartet based on Canadian folk melodies, the judges consisting of prominent English, French and American musicians, is to be played this May at the Quebec Festival by no

less an ensemble than the Hart House String Quartet. Another quartet, one by Miss Wyatt Pergeter, English composer, which received honorable mention in the competition, also will be performed by the Hart House organization at one of its concerts at the festival.

Goossens Conducts Final Pittsburgh Symphony Concert

Rosenthal Soloist—A Still Longer Series Planned for Next Year

PITTSBURGH, PA.—The third concert of this year's series of Pittsburgh Symphony Society concerts was heard by another capacity audience, numbering close to 4,000 people. It was concluded with no further demonstration on the part of the objecting "Sabbath Association," though the final hearing of these objectors, before a superior court, had not yet taken place. The Society announced, at this time, that four concerts, instead of three, would be given next season, with membership dues in the society remaining the same. The success of the three concerts this season have been due to the tireless efforts of Mrs. William MacLay Hall, president, and Edward Specter, business manager, and their splendid co-workers. The work of the Symphony players has grown steadily better and prospects were never so bright for a permanent Pittsburgh orchestra as now.

This performance was probably the most brilliant thus far, and with a gesture of fine restraint, masterly leadership and authoritative readings, Eugene Goossens, guest conductor, made a profound impression on both audience and players. There was sweep in tempo, quick response to all dynamic transitions, and marked improvement in clarity

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of phrase and basic grasp of the score on the part of the men under Mr. Goossens' baton. The orchestra gave of its best. Both audience and men accorded enthusiastic applause to the incidental solo work of Elias Breeskin, concertmaster, and through whose splendid work, as drill-master in preparatory rehearsals, the players have been brought to their present playing strength. Mr. Goossens also paid high tribute to Mr. Breeskin and his important place in the permanent growth of the orchestra.

Moriz Rosenthal, soloist, not heard here since 1906, when he played with the old Pittsburgh Orchestra, with Emil Paur conducting, was the sensation of the program. Recall after recall followed his playing of the Liszt concerto in A flat major, No. 1, to which he was obliged to respond. His second group on the program again brought forth the same tumultuous applause and he returned for two encores. Playing to an audience of music lovers, many of whom had never heard this celebrated artist before, his playing was electrifying. The exquisite pianissimos, the facile rhythmic passage work over the entire extent of the keyboard, with stirring octave and chord passages, aroused greatest enthusiasm and accompanying wonder at the pianist's skill. After the playing of his final encore, for which he chose Liadow's Music Box, enthusiasm reached its height, but the length of the program precluded further numbers.

The orchestra was heard in the Carnival Overture, op. 92, of Dvorak; Scheherazade, Symphonic Suite, of Rimsky-Korsakoff; Andalusia, by De Grignon, and the Overture to Tannhäuser, Wagner.

On Saturday morning, April 21, through the generosity of the orchestra, Mr. Goossens and the management of Carnegie Music Hall, a "free concert" was given in this hall by the Pittsburgh Symphony Society to the children of Pittsburgh. Demands for 15,000 tickets were received through the public schools and Dr. Will Earhart, music supervisor of the city, for which about 2,500 were issued. Two thousand children heard the program and gave rapt attention to the real "grown-up" numbers provided. The morning brought a heavy rain storm, somewhat depleting the attendance to the first free children's orchestra performance ever given in Pittsburgh.

F. G. W.

Ralph Leopold Highly Praised in Boston

Ralph Leopold, pianist, and Maria Renza, soprano, gave a joint recital at Jordan Hall, Boston, on April 13. According to the Boston Herald:

"Mr. Leopold played very beautifully. He is a musician from the crown of his head to the sole of his foot. Only among the great performers does one find a pianist who feels rhythm like unto Mr. Leopold. A pity more singers cannot learn from him in what the quality consists! Because of this vital rhythmic force he stood in a position to rhapsodize with Dohnanyi as few others can. The most of them, poor souls, can only splash and roar.

"Mr. Leopold knows how to lay out his musical designs. Music of moment he gives its due. What is small he does not try to swell. Bravura passages, amazingly brilliant, enchanting, he keeps in their place. So, because of his exquisite sense of proportion and design, Mr. Leopold last night made Bach's toccata sound really big for once, fine music, not a mere parade piece.

"A rarely beautiful technique, Mr. Leopold has it at his command to help him do his rarely musical will. He is a master of full sonorous tone when called for, singing tone, sparkling tone in scales and passages, tone subtly shaded



Morse photo.

RALPH LEOPOLD

everywhere. It is much to be hoped that Mr. Leopold will some day give in Boston another recital."

Cantors' Seminary and Conservatory Opens in New York

The National Cantors League of America announces that it has opened the first Cantors' Seminary and Conservatory of Music at the Hayim Solomon Home in New York. Rev. Zeidel Rovner, Jewish cantor, is head of the teachers' staff, and Professor Mowshe Gildin, formerly director of the Government Conservatory in Perm, Russia, and also professor at the University of Perm, is musical director and leading teacher of the seminary. The conservatory was founded by Asher Chassin and Rev. Isadore Schoen, and the former is now acting in the capacity of director and the latter in that of secretary.

\$1,000 for Piano-Orchestra Composition

The only large composition prize offered this year by the National Federation of Music Clubs is one of a thousand dollars for a work for piano and orchestra, in any form, to take from fifteen to forty-five minutes, the piano to be used as a solo instrument.

The Federation also announces its eighth biennial national contest for young artist musicians and its twenty-second biennial national contest for student musicians.

Gigli's Final Concert

Gigli will make his last appearance of the season at a concert under the auspices of the Italian weekly, La Follia di New York, at Carnegie Hall, May 9, when he will be assisted by Edythe Browning, dramatic soprano; Curtiss Grove, baritone, and Pasquale Sannino, violinist.

How to Pronounce Paderewski's Name

It is neither "Pa-der-ray-ski" nor "Pa-der-ef-ski" nor "Pa-der-roo-ski," but as he pronounces it himself, "Pa-deres-ki," without the F sound. It is good to know, and perhaps somebody can tell us how to pronounce the name of the composer "Drdla?"

PAULA HEMMINGHAUS

Donald PIRNIE

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Artists Everywhere

Jerdone Bradford, contralto, who was heard in recital at the Civic Club, New York, early in the season, gave another program in the same hall on April 15 before an audience which thoroughly appreciated her efforts. The Largo from Handel's Xerxes opened the program, following which came Vacca's Romance from Romeo and Juliet. The next group included Russian, German, French and English numbers, and the concluding one was made up of German Lieder.

Hilda Burke and **Kathryn Witwer**, sopranos, winners of the National Opera Club \$1,000 prize, were heard over radio station WJZ on April 24, when they sang at the banquet of the National Federation of Music Clubs. Their engagement was made possible solely through the Baroness Von Klenner, and the National Opera Club, of which she is president.

Miles Kastendieck, pianist, who studies with Mil-tonella Beardsley, gave a studio recital, April 8, playing works by Mozart, Brahms, Mendelssohn, Liszt, as well as four compositions of his own. His work reflected credit on his instructor.

Earle Laros, pianist, will appear in joint recital with Louise Lerch, Metropolitan Opera soprano, in Easton, Pa., on May 4. He also will be the soloist at the Bach Festival on May 11 and 12 at Bethlehem, Pa.

Mischa Levitzki, American pianist, has completed his first European tour consisting of over fifty concerts, including appearances with the leading European orchestras; a tour of Scandinavia, Holland, and Germany; recitals in Paris, Milan, Budapest and Vienna, and seven appearances in London. He will tour Europe again next fall and will return to this country early in January, making his first New York appearance in two years at Carnegie Hall on February 5.

Eva Whitford Lovette, mezzo soprano, was soloist at a function given in honor of the Cuban Ambassador, Senor Don Orestes Ferrara, and his wife, by Senor C. de Quesada, first attache of the embassy, in the ballroom of Twenty-four Hundred Sixteenth Street, Washington, D. C. A young Cuban pupil of Mrs. Lovette, Gonzalo Arango Montejó, also was heard on this occasion, accompanied on the piano by Mrs. Lovette.

George S. Madden, baritone, is being featured by the Oratorio Music Drama Production Company as Elijah in the Mendelssohn masterpiece, given for the first time in New York with chorus, orchestra, scenic effects, lighting, costumes, and accessories. Mr. Madden is not alone a singer of distinction but an actor, as well. For a number of years he was with the late Richard Mansfield.

Laurie Merrill, soprano, has included the following among her recent engagements: two appearances before the Women's Club, New York, March 7 and 11, and two at the New York Educational Center's Association; a church engagement on Easter Sunday, and a concert at Darien, Conn., March 31. She is booked to sing at the Washington Heights Convention, New York, on May 5; at a church school, Patterson, N. J., on May 15, and at the League of American Pen Women, New York, May 17.

Marie Miller, harpist, and **May McKean**, soprano, gave a recital on May 1 for the Tuesday Music Club of Erie, Pa. On May 12 she will play in New York at the Institute of Musical Art, where she is head of the harp department. Her program will include Ravel's Introduction and Allegro, a work which is scored for harp, string quartet, flute and clarinet. On April 29 one of Miss Miller's advanced pupils, Barbara Palmer, played two groups of harp solos for the Madrigal Club at the Hotel McAlpin, New York.

N. Lindsay Norden opened the special musical service at the First Presbyterian Church, Germantown, Pa., on April 8, by playing the andante from Tchaikowsky's sixth symphony as the organ prelude. The choir, of which Mr. Norden is director, sang two anthems, and there was a solo by the contralto of the church, Elizabeth B. Hunter. The service was concluded with an improvisation played by Mr. Norden.

Sigrid Onegin, contralto, has returned to Europe after a successful transcontinental tour of America. She will visit this country again, next season for a tour of three months' duration. The contralto is now under the management of the Metropolitan Musical Bureau.

Fred Patton, Metropolitan Opera baritone, appeared as soloist on the General Motors Hour over station WEAJ on April 9. This engagement marked the third major New York appearance for Patton within that week, the baritone having previously sung in town performances of Bach's St. Matthew Passion with the Detroit Symphony Orchestra at Carnegie Hall on April 5 and 7. Other engagements for Patton during April included two other performances with the Detroit Symphony Orchestra in Detroit, Mich., and appearances in Bridgeport, Conn.; Philadelphia, Pa., and Albany, N. Y.

Anton Rovinsky, New York composer-pianist, is filling concert engagements on the Pacific Coast.

Edna Thomas, the "Lady from Louisiana," who recently gave three New York concerts of her inimitable Negro spirituals, Creole Negro songs and Southern cities street cries, has gone to New Orleans for concert engagements, the first she has sung in her native city since her return from her world tour. Miss Thomas' southern bookings include appearances at Houston, Tex., and at the National Democratic Convention.

Men and Boys Give Program at Granberry School

Men and boys from the Granberry Piano School presented a program at Aeolian Hall on April 13. They were heard in solo and ensemble numbers, some of them transposing their pieces into any major or minor key called for by the audience. George Folsom Granberry, director of the school, is to be highly commended for the interest which he has aroused in music among men and women, as well as boys and girls, who are not taking up music professionally but for a love of the art. Enrolled at the school are many such students, in addition to those who contemplate careers and those who are studying to become teachers.

RUDOLPH GANZ

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Five Partial Fellowships of two Repertoire—Interpretation—Teachers' Class weekly to five students, of two hours each, for entire year.

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Chicago Hears Swedish Choral Society at Orchestra Hall

Luella Melius' Performance Is Rated Close to Perfection—Heniot Levy's Annual Piano Recital—The Chicago Singverein at Orchestra Hall—Gordon String Quartet and Reuter in Joint Recital—Other News.

CHICAGO.—At the Studebaker Theatre on April 22, Luella Melius appeared in her annual song recital. Reviewing her performance, Edward C. Moore, wrote as follows in the Chicago Tribune, under the headings "Melius Takes Her Place in Van of Coloraturas. The performance is rated close to perfection."

Mr. Moore then went on to say:

"There may be a better coloratura soprano voice in the world than that of Luella Melius, but if there is one, its owner is keeping herself carefully secluded. What she did yesterday afternoon in her recital at the Studebaker was close to perfection."

"This means not only a brilliant performance, but an exact performance, scales that were scales and not desperate slides for base, embroidery of notes that did not need imagination to tell where they belonged, but were squarely in the middle of the pitch, transcendently beautiful tone, and at all times the appearance of ease as though the working of vocal marvels was no particular trick."

"She did so well with a French song, Hahn's Le Rossignol des Lilas, that the audience asked her to repeat it, and she did. The same thing happened to Manning's The Lamplighter. And there was Alabief's Russian Nightingale. The last time I heard this song it was called the Shadow Song from Dinorah, but at any rate, Mme. Melius' voice was not something nearly as good as Ary Van Leeuwen's flute, but its rival and its master. There were many encores."

HENIOT LEVY'S RECITAL

Heniot Levy gave his annual recital also on April 22. This year, Mr. Levy chose an all Chopin program and his numerous admirers had reason for delight as Mr. Levy is a Chopin interpreter who is fully alive to the beauties and seductiveness of that master's music.

In the sonatas, ballades, barcarolle and etude he was uniformly excellent. Though an all-round musician, composer of note, and a gifted interpreter of the classic and modern, Levy is withal a Chopin specialist, as he demonstrated beyond doubt at the concert under review. Poetic to his finger tips, his impeccable technic and beauty of tone, served him well in this memorable Chopin recital.

OTHER CONCERTS

Also on Sunday afternoon, there appeared Andreina Meterassi-Barton, a pianist of great merit, who performed at the Playhouse. His well chosen program was finely performed.

George Smith, who classified as a baritone, revealed a good voice at his song recital at Lyon & Healy Hall.

At Orchestra Hall, a large assemblage was on hand to listen to the Chicago Singverein in a benefit performance under the direction of William Boeppler. The soloists were Elsa Holinger, Lilian Knowles, Mark Oster and Edwin Kemp. Mr. Oster's splendid baritone has seldom been heard

to better advantage. Edwin Stanley Seder presided at the organ and a symphony orchestra accompanied.

GORDON QUARTET AND REUTER AT KIMBALL HALL

For the first time in many years, a whole concert was devoted to piano and string quartet in Chicago. On April 24, at Kimball Hall, the Gordon String Quartet, and Rudolph Reuter joined forces to present a unique program that contained a work entirely new to Chicago—a Quintet by Florent Schmitt. It is from the best period of this modern French master, whose works frequently appear on the programs of symphony orchestras, including that of Chicago. There was also played the colorful piano quartet, op. 87 by Dvorak, not heard in Chicago since 1913, and Schumann's incomparable piano quintet in E flat. This work also had not been played in Chicago for several years. Reuter and the members of the Gordon String Quartet have given many concerts together and constant practice has brought a unanimity of purpose that makes them a perfect ensemble.

MENDELSSOHN CLUB

The Chicago Mendelssohn Club, Calvin Lampert, conductor, Frederick Schäuwecker, accompanist, assisted by Esther Muensiermann, contralto, were heard at Orchestra Hall on April 24, in the last of their annual series of concerts.

HANS HESS' PUPILS HEARD

Four of Hans Hess' cello students took part in the program given by the American Conservatory on April 21. Ione Bryce played the first movement of the A Minor concerto by Goltermann; Arnold Cohn was heard in Kol Nidrei by Bruch; Catharine Carlson played Scott's Lullaby and The Bee by Schubert and John Horn's offering was the A Minor Sonata by Marcella. A capacity audience accorded the soloists enthusiastic applause.

ACTIVITIES OF HANNA BUTLER STUDENTS

Madame Butler sang at a luncheon of the North End Woman's Club held at the Illinois Women's Athletic Club on April 5. She was assisted by the Hanna Butler Quartet. Olga Christianson sang at the Woman's Club in Racine, Wis., on Sunday afternoon, April 15.

Mrs. Kathryn Carter Davis, contralto, gave a program at the Roman Club Sunday evening, April 15.

The Hanna Butler Quartet gave a program at the Illinois Women's Athletic Club Twilight Musicales on Sunday, April 15.

ELSE HARTHAN ARENDT PRESENTS PUPILS

A song recital by Marion Schroeder, soprano, assisted in Trios by Ann Vernon, soprano, and Lorretta Liedel, pupils

of Else Harthan Arendt, was given in the Sherwood Recital Hall on April 24. With the assistance of Mr. Seder, at the piano, the young singers disclosed the result of careful training, all reflecting credit on their able mentor, Mme. Arendt.

LIVEN PUPILS AT LYON & HEALY HALL

The Brilliant-Liven Musical School, of which Michael Liven is director, presented piano students from the class of Sophia Brilliant-Liven, and violin pupils of Michael Liven at Lyon & Healy Concert Hall on April 15. Norman Lander opened the program with a fine rendition of a Lemoine Etude and Spindler's Sonatine. Then came Helen Margolin who in another Lemoine Etude and Kullak's Berceuse and Valse revealed herself a brilliant student. Clara Schneider played Marche by Bach and Scherzino by Pooole Conte with much gusto. Lawrence Leviton was a credit to his teacher in his performance of a Mayer Etude and Levenson Tarentelle. Aviah Kogan made a good impression in Kirnberger's Polonaise and la Lutine, and Merigot's Marionettes. A Bach Gavotte and Mozart's Sonate in G major were the two numbers given to Eleanor Thies. Adeline Greenstein played Handel's Allemande and Berns' Valse. Frieda Homer was much applauded after Bach's Prelude and Haydn's Capriccio. Sophia Feldman, a young and talented student, was well liked in her two contributions, Jensen's Allegro Scherzando and Handel's Variations in E major. Joseph Gerome, a young violinist, played Gluck's Menuette and Tchaikovsky's Traumerei. Ruth Deicher played the first movement of Haydn's Concerto in A major. Frieda Finner happily contributed to the program with a Handel Passacaglia and Etude-Arabesque by Lack. Ruth Dworkin revealed a facile technic in the Sonate in D major by Paradies and Moscheles' La Leggerette. Gerome Katz played Dancila's Sixth Air Varie for violin. Fannie Homer with the assistance of her teacher, Sophie Brilliant-Liven who presided at the second piano, made a deep impression in Weber's Concerto in C major (first movement). Rosalyn Tureck, first prize winner in the Greater Chicago Piano Playing Contest, June 8, 1927, and who was awarded a cash prize of \$500, played Handel's Variations in D minor and Schlotzer's Etude in A flat Major, as a mature professional pianist. The concert came to a close with the playing of the Schumann Sonate in A Minor by Evelyn Shapiro, an artist-pupil of Mme. Liven.

HENIOT LEVY CLUB

The regular monthly meeting of the Heniot Levy Club was held in Kimball Hall, April 15. With the exception of a reading, Benedict Saxe, a talented artist-pupil of Mr. Levy, presented the entire program—one which revealed a fine technical equipment and musical sense. Mr. Saxe will present his program in recital on May 9 in Kimball Hall.

VITALY SCHNEE PUPILS IN RECITAL

At the Little Recital Hall of the Girvin Institute of Music and Allied Arts, Vitaly Schnee presented a group of his artist-pupils in piano recital on April 22.

Celia Berenzweig and Ruth Fleischman did well with the Clementi Sonata in B flat major; Edward Brody, an eleven year-old boy did himself and teacher proud by his rendition of the Mozart Sonata and first movement of the Haydn Concerto in D major. Joseph Markin, who is but thirteen years old, played as a grown-up, the Graun Gigue and Handel Chaconne. Ruth Fleischman disclosed marked pianistic

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Chicago

I See That

There is an interesting article in this issue about the Prague Teachers' Choir and its visit to America next season. Arnold Schoenberg's second monodrama, *Die gluckliche Hand*, was performed twice in one evening in Breslau. The Boston Woman's Symphony Orchestra, under Ethel Leginska, has been engaged for the Erie Festival. King Victor Emmanuel has bestowed the order of Commander of the Crown of Italy upon Lauri-Volpi. George Bowles' prize winning quartet based on Canadian folk tunes will be performed at the Quebec Festival by the Hart House Quartet. Berlin has been hearing recitals by Brailowsky, Harriet Cohen, Friedman and Claudio Arrau. Elsewhere in this issue appears a detailed account of the Lindsborg, Kans., Festival. Basile Kibalchich, conductor of the Russian Symphonic Choir, believes every community in America should have its own chorus. Therese and Artur Schnabel have been giving notable Schubert recitals in Berlin. The second Copland-Sessions concert will take place on May 6. Kathryn Meisle has been re-engaged for the Springfield Festival to sing Chadwick's *Judas*. Nanette Guilford has signed a long term contract to be under the management of Calvin Franklin and the Wolfsohn-Musical Bureau of New York, Inc. Pierre Monteux was decorated by Queen Wilhelmina of Holland. The Chamber Music Festival in Washington, D. C., proved a notable event. The Central and Riverside High Schools of Milwaukee, won the handsome plaques offered by the *MUSICAL COURIER* at the Supervisors' National Conference in Chicago. Dr. W. G. Whittaker, prominent English musician, has been

Chicago

(Continued from page 32)

ability in Czerny's *Etude*, Beethoven's *Sonata in G major* and Glinka-Balakireff's *The Lark*. Celia Berenzweig, an advanced student of Mr. Schnee, revealed a facile technic in the Mendelssohn Concerto in G minor, first movement. Sara S. Price, played the Beethoven *Sonata in F major* with excellent tone, and fluent technic. The program came to a happy ending with the playing by Clarence Zollicoffer of Handel's *Aria with Variations*, Chopin's *Polonaise in C minor* and a Brahms *Rhapsodie*.

Vitaly Schnee may well be pleased with the success of his students; all are talented young pianists, whose futures may well be watched with interest by our local profession.

SPRAVKA-OUMIROFF ACTIVITIES.

Mme. Ella Spravka, pianist and Boza Oumiroff, baritone, assisted by Albin Polasek, the sculptor, in his role of delightful singer of Bohemian music, gave a program last week at the home of Mr. and Mrs. Howard T. Willett. The affair was in honor of John Erskine, noted author of *Helen of Troy* and other best sellers, and President of the Juilliard School of Music.

Both artists appeared last Sunday on a program at the Roman Club, given by Paul Held. Mr. Oumiroff presented a group of Held songs and Mme. Spravka gave two numbers.

John Minnema, one of the Oumiroff professional pupils, and director of the department of Music at Elmhurst College, is on tour with the College Glee Club, more than half of whom are private pupils of Mr. Oumiroff. Another Oumiroff student, Evelyn Emerich, sang this week at the American Legion Convention at Aurora and at the Dental Banquet at Elmhurst.

JOSEF LHEVINNE FOR AMERICAN CONSERVATORY

The engagement of Josef Lhevinne to conduct a master class at the American Conservatory this summer has created unusual interest among artist students, professional pianists and teachers all over the country, judging by the enrollment to date. Mr. Lhevinne will award two free scholarships, to be decided in open competition.

SWEDISH CHORAL SOCIETY SINGS

Edgar Nelson, whose activities are diversified, can add another success to his long list by a truly remarkable performance of his Swedish Choral Society, which he led to victory at Orchestra Hall on April 26. Mr. Nelson, who is president of the Bush Conservatory, is also conductor of various choral societies—The Marshall Field and Swedish Choral being among the foremost singing clubs of the city. Edgar Nelson's other activities are numerous; he teaches, coaches, is much in demand as organist and accompanist, and he finds time to give a helping hand to deserving students and professional artists.

The Swedish Choral Society performed admirably Mendelssohn's *Hymn of Praise* and Grieg's *Olav Trygvasson*. The salient points of the performance were the accurate singing of the choir, which in matters of pitch is unsurpassable; likewise as to tone production. Mr. Nelson gives special attention to tone color, and the various shadings with which he used his vocal instrument are, to say the least, remarkable. Nelson knows the voice, its possibilities and even in the fortissimo passages his choir sings and does not shout. These choristers are made up of young people who have been well trained and whose voices blend perfectly with one another.

Five soloists assisted in the presentation of the work and did their parts more than satisfactorily. Fifty members of the Chicago Symphony Orchestra played the score. A big night for all concerned, and a triumph for Nelson!

A BIG TALENT

Managers and others are advised to sharpen their pencils and put down the name of Mildred Boberg, a soprano, and pupil of Hanna Butler. Mildred Boberg, to repeat her name, is only sixteen years of age and will graduate from high school in Chicago this coming June. Heard in the Micaela aria from Bizet's *Carmen* and in the aria *Le joli*

invited to lecture on musical history at Cornell University this summer.

An audience of close to 4,000 attended the last concert of the season of the Pittsburgh, Pa., Symphony, Eugene Goossens conducting with Rosenthal as soloist.

Details about the University School of Music in Ann Arbor, Mich., are given elsewhere in this issue.

The Rosé Quartet is in this country for a short visit.

Oscar Saenger again will hold an opera class in Chicago.

The National Federation of Music Clubs has offered a prize of \$1,000 for a work for piano and orchestra.

Jeritza's debut as Tosca, in Copenhagen, was an overwhelming success.

Leopold Auer has fully recovered from his recent illness and will hold his usual master class at the Chicago Musical College this summer.

This week's issue contains a resumé of the Music Supervisors' National Conference.

The Philadelphia Orchestra held the first concert of its spring festival.

Frederick R. Huber is to remain Municipal Director of Music in Baltimore.

Soregina, a new and unconventional musical drama by Briandii, was produced in Venice.

Schumann-Heink's grand-daughter is engaged to marry Capt. Ferdinand Hirzy.

Dr. John Hyatt Brewer has resigned as conductor of the Brooklyn Apollo Club.

The Cleveland Institute of Music is to hold a public school music supervisors' course at its summer school.

The Berlin State Opera has produced Puccini's complete operatic "Triptych," composed of *Il Tabarro*, *Gianni Schicchi* and *Suor Angelica*.

Gigli has been made chief of the Osage tribe of American Indians.

Naoun Blinder, formerly of the Moscow Conservatory, will teach at the Institute of Musical Art.

J. Thurston Noë has been replaced by F. W. Riesberg as organist and choirmaster of the Calvary Baptist Church, New York.

Richard Strauss' *The Egyptian Helen*, will have its world premiere at the Dresden Opera Festival in June.

oiseau from David's *La Perle du Bresil*, she revealed an uncommonly fine voice, beautifully schooled and used with marked artistry. No greater compliment can be paid Mme. Butler as well as the young lady, than to compare her technic, coloring and beauty of voice, with that of Edith Mason. Though it is contrary to the policy of the *MUSICAL COURIER* and of this reporter, to prophesy, it may be permissible to make an exception and to state that should Mildred Boberg continue assiduously in her studies, inside of two years the musical world will be startled by another American school girl, who will come to the fore in the realm of song.

RENE DEVRIES.

Philadelphia

(Continued from page 24)

Ind., by the Starr Piano Company specially for the performance. The clavilux or color organ was to have been used in connection with the dance but was not available at the time. Some delightful effects were produced in the strings, and with strings as background for solo passages in the woodwinds, particularly the oboe. Mr. Freed's composition could well be classed as program music and used as such without the ballet which, by the way, was beautifully interpreted by the Riva Hoffmann dancers with Miss Hoffmann in the lead. The greatest ovation of the evening was accorded Mr. Freed and Miss Hoffmann at its conclusion.

Stravinsky's *Pantomime Opera*, with a narrator, was given with the same cast as appeared in the New York production which was given under the auspices of the League of Composers, viz. Tom Powers the Reader; Jacques Cartier, the Devil; Blake Scott, the Soldier, and Lily Lubell, the Princess. It was in every detail a magnificent production and will long be a memorable event in the musical history of Philadelphia. Mr. Powers' reading was a great piece of art and Mr. Cartier's characterization of the Devil another form of art equally well done.

Enough cannot be said of Mr. Smallens, musical director of the Civic Opera Company, who conducted all three

of these novel and unique compositions in an authoritative and skillful manner. Not only that, but in the case of the Hindemith opera he also prepared the production, all of which reflects great credit upon his ability as musician and conductor.

SOCIETY OF ANCIENT INSTRUMENTS

The Society of Ancient Instruments (of Paris), founded in 1901 by Henri Casadesus, gave a concert in Casimir Hall at the Curtis Institute of Music before the faculty, students and guests of the Curtis, tendered through the courtesy of the Library of Congress, Elizabeth Sprague Coolidge Foundation. The instruments used were the quinton, viole d'amour, viole de gambe, basse de viole and clavecin, played respectively by Marius Casadesus, Henri Casadesus, Madame Lucette Casadesus, Maurice Devilliers and Madame Regina Patorni-Casadesus.

The technic displayed by Mme. Patorni-Casadesus in several numbers was unusual, and she was applauded so that an encore was necessary. The greatest solo success was that of Henri Casadesus with the concerto for viole d'amour, possibly because of the beautiful and expressive tone of the instrument, for the work of each artist was perfection of its kind. Mr. Casadesus was recalled many times and responded with two encore numbers. The enthusiasm of the audience manifested throughout the concert showed as much interest and enjoyment as though listening to the newest form of the art.

HARRIET VAN EMDEN IN CURTIS RECITAL

The thirteenth faculty recital at the Curtis Institute of Music was given April 23, by Harriet van Emden, soprano, who had prepared a delightful program including songs in four languages—German, Italian, French and English. Perhaps some of the finest singing of the evening was in the French group, *J'ai pleuré en rêve* by Hue, Green and Air from *L'Enfant Prodigue* by Debussy. The last named is of course highly dramatic and was given superbly by the soloist, eliciting excited applause from the ever enthusiastic audience. Miss van Emden sang the *Lass* with the *Delicate Air* as a pleasing encore. Miss van Emden has a rich soprano voice. The smooth, velvety quality is enhanced by the intelligent artistry and clear enunciation of this attractive soloist. Harry Kaufman accompanied Miss van Emden.

AILSA CRAIG MACCOLL IN RECITAL

Ailsa Craig MacColl, a young Philadelphian, recently returned from study in Europe, gave a very delightful recital in the Foyer of the Academy of Music on April 24. Miss MacColl is the daughter of Dr. Alexander MacColl (one of Philadelphia's foremost Presbyterian ministers) and well known in social circles here, but her popularity rests on neither of these facts, for her true merit as an earnest musician, combined with a charming personality assure her a place in the musical life of any community. The audience, which included many representative musicians and critics, was justly enthusiastic.

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Music on the Air

ZEH BOUCK SPEAKS

In a recent issue of the radio supplement of the Sun, Zeh Bouck wrote an interesting article on "My idea of a good program." Under the heading read the following comment: "Whether or not you agree with the author in his analysis of the faults in radio features, you will admit that he builds constructively for the future." So much so do we agree that we are quoting a few salient remarks from the article. Mr. Bouck has been radio critic for about six years and for that reason alone ought to be in the position to speak well on this subject.

Mr. Bouck states that incongruity is the fault that most consistently mars a program, and under this heading he finds many things to enumerate. He says: "The request for applause cards is incongruous because it has no place in an intelligent program. Historically such a request dates back to 1922, while intellectually it dates back to the pithecanthropus erectus, for anyone having enough brains to indite intelligent comments knows that there exists no law prohibiting such an industry."

"Broadcasting, intrinsically, is art, and art and commercialism in any form are inherently incompatible. To interpolate the mention of a patent wash-wringer between orchestral renditions of Wagner's Prize Song and Tchaikowsky's Valse des Fleurs is worse than an incongruity. It is something akin to mayhem and arson. Reference to the sponsoring company or its products should be very brief, never exceeding fifteen seconds, and invariably should be made at the beginning or end of a program. Under no conditions should be the program be interrupted by more than the necessary and strictly station announcements. The advertising mention should be simple and direct. Subtleties attenuated beyond the fifteen-second limit are not to be tolerated. They are immediately detected, and, in the feeling that the broadcaster has tried to put something over on the listener, are less palatable than above board publicity."

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ON TURNING THE DIAL

TUESDAY, APRIL 24—Everybody who is interested in the progress of music must have stayed up for the very unusual performance of the Whiteman band concert in the wee hours of the morning. Aside from the regular excellent dance music which this ensemble always offers, there was the Grofe Phantasy as the real novelty. The composer claims to have had no program in mind when writing the work—that it is simply music for orchestra—and his statement is not to be refuted after hearing the piece. The themes are two, the second being by far the better developed and more original of the two. There seems to be some unnecessary blasting of instruments during its course, but on the whole it promises well for the young creator. One thing in his favor is that Whiteman has sponsored it. During the interim many of the talented members of the NBC staff participated in an impromptu entertainment which was worth the hearing.

Sooner or later everyone with a name gets to the microphone, and a definite proof of this is the fact that Olin Downes, critic of the New York Times, and Buzzi-Peccia, eminent teacher, appeared on this evening for their silent audiences—Mr. Downes in the role of speaker on Sibelius' Music and Mr. Buzzi-Peccia telling many personal and fascinating anecdotes of metropolitan artists. As Mr. Buzzi-Peccia is a colorful figure in the field of opera, he had first hand material. Also must be mentioned, as a feature of this evening, the appearance of Hilda Burke and Kathryn Witwer, James R. Houghton and Hazel Hallett, prize winners of the National Federation of Music Clubs. These young musicians were brought to the city especially by the NBC.

WEDNESDAY, APRIL 25—The National Opera Company's first performance of Norma was given with a cast consisting of Astride Fjeld, soprano, Grace Leslie, contralto, Julian Oliver, tenor, and Nino Ruisi, bass. What was particularly noticeable about the performance was the good balance of the voices. Norma is a glorious work anyway, and sung by competent artists it becomes a masterpiece in the field of operatic literature. Earlier in the day the Schelling concert for children took place, which was the second in the series which this excellent musician has prepared for the education of the young. Again everyone was invited to sing, this time to the tune of the Battle Hymn of the Republic.

THURSDAY, APRIL 26—Whatever the secret of the Maxwell hour, the fact remains that there "is" one, for all the many things that happen on the radio this hour stands out as being a weekly entertainer without slack of interest. There is always an air of dash and high spirit about it and we are sure of good music always. We are also glad when Lambert Murphy joins the entertainers. Lately Sascha Fidelmann has added his name to the good performers, and his association with Mr. Murphy on this occasion made for more good music. The two talented pupils of Virginia



JACQUES SAMOSSOUD,

under whose direction the transcontinental tour of *The King's Henchman* is being booked. The opera is not only musically under Mr. Samossoud's baton, but the organization of the entire project is the result of his enthusiasm for the Taylor-Millay opera. The seventeen weeks tour this season aroused lively interest in musical circles throughout the East and South where one hundred and twelve performances were presented. Before its premiere at the Metropolitan Opera House, Mr. Samossoud demonstrated his interest and belief in American opera for American people by acquiring the rights to present *The King's Henchman* in this country. Those familiar with musical affairs in Europe know Mr. Samossoud as a director of both opera and symphony orchestras. He was a familiar figure to opera-goers in Petrograd and during the war he conducted the Tsar's Military Symphony Orchestra. He has also conducted at Tiflis, Constantinople, Lisbon and Athens. (Photo by De Barron)

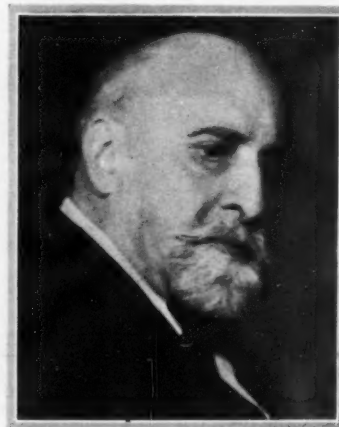
Colombati—Sara Davison and Alma Dormagen—were presented by Mme. Colombati on the regular Evening Journal series. On the Ampico hour we heard Adam Carroll, pianist and composer, who has superb technical ability.

FRIDAY, APRIL 27—It seems almost superfluous to speak in favor of Godfrey Ludlow and Genia Zielinska and their usual Friday night concerts, but as they have become to be the really outstanding performers of this evening's tabulation it is only fair to designate them as such. We have often sung their praises and we are convinced that everyone who hear them agrees with us on this fact.

MARGHERITA TIRINDELLI.

Leopold Auer for Chicago Musical College

Friends and pupils of Prof. Auer will be pleased to learn that after a brief period of illness he has sufficiently recovered to leave the hospital and return to the comforts of his home. He expects to resume his activities at an early



LEOPOLD AUER

date. Prof. Auer will teach at the Chicago Musical College this coming summer for a period of five weeks, beginning June 25. He will be present at the fellowship contest the week before in order to hear personally the several contestants.

Noë Replaced by Riesberg at Calvary Church

J. Thurston Noë, organist and choirmaster of Calvary Baptist Church, opposite Carnegie Hall, has resigned to accept a fine position in Clinton Avenue Baptist Church, Newark, where he lives. F. W. Riesberg (thirty-two years on the staff of the MUSICAL COURIER) leaves Greene Avenue Baptist Church, Brooklyn, to succeed him and conduct the choir of 100 voices. A farewell supper, gifts from the senior and junior choirs, and many personal tributes were showered on both men.

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OSCAR SAENGER

of intensive study (June 25 to July 30) at the American Conservatory of Music in Chicago.

Mr. Saenger's success with the opera class last summer was phenomenal. He declares that never in the eleven years that he has been teaching in Chicago during the summer season, had he such wonderful material to choose from. This made it possible to give an opera program at the end of the season which was acclaimed by the audience as a remarkable achievement.

For over thirty years Mr. Saenger has maintained opera classes, sending prepared opera singers to European centers; and there is hardly an opera company anywhere in this country that has not among its artists some one prepared by him. In these years thirty-three of his singers have sung with the Metropolitan Opera Company of New York; many of them had never studied abroad or appeared on any stage, and went directly from the Saenger Studios to the greatest opera house in the world, doing leading roles.

Chicago is an ideal place for operatic study, for within a few miles from the center of the city there is Ravinia Park, where opera is given each summer with the world's greatest artists; and what makes this particularly interesting and profitable for the aspiring student, is that not only one class of singers is represented, but the various schools, the German, the French, and the Italian. Just as the Prado Museum in Madrid should be, and is, the mecca for all young painters, because of the many schools of painting represented there, so there is no place during the summer like Chicago for the young operatic aspirant, where study with a master like Oscar Saenger, and the opportunity to hear the greatest operas sung by the greatest singers, at Ravinia Park, should make Chicago a mecca for summer study.

Dresden

(Continued from page 27)

present day commands perhaps more attention than any other. There have been revivals of Verdi operas all over Europe during recent years, one of the most successful being the *Forza del Destino* at Dresden, which will be performed, with the original cast (including Meta Seinemeyer, Tino Pattiera and Robert Burg) on June 19 and 26. On April 21 the first performance in Germany of Verdi's *Macbeth* took place at Dresden. This opera made its first appearance on any stage at the Pergola in Florence during March, 1847, and was revived with alterations at the Théâtre Lyrique in Paris on April 21, 1865. It is difficult to understand why, being one of Verdi's grandest and most entrancing creations, it failed to gain a lasting hold upon the public's favour so far. *Macbeth*, along with *Don Carlos* and *La Forza del Destino*, may be looked upon as precursors of *Otello* and *Falstaff*, with more justice than any of Verdi's more popular productions, and it deserves to be taken most seriously. The Dresden Opera Festival will include two performances of *Macbeth*, on June 7 and 11.

Wolfsohn Musical Bureau of N. Y., Inc., Notes

Albert Spalding, violinist, and Nikolai Orloff are signed for the Morning Musicales in Syracuse next season. Orloff sailed on April 14 for South America to play his first tour of that continent. He returns to America in January of next year.

E. A. Haesener will present a course in Erie, Pa., next season and has already arranged for the Dudley Buck Singers, Albert Spalding and Reinald Werrenrath to be heard there. The Dudley Buck Singers are proving a great attraction to managers for next season, for each member of

the octette is a solo artist and the group combinations as worked out by Mr. Buck prove unusually interesting.

Music in Havana, Cuba

HAVANA, CUBA.—Nina Koschetz, Russian soprano, gave two concerts for the members of the Pro-Arte Musical Society, charming her audience with her beautiful voice and refined artistry.

Manuel Quiroga, Spanish violinist, appeared before the Society, playing his own *Concerto Antico*, *Danza Española*, and a rhythmic *Guajira*, all of which were well received by his audience. He was recalled many times and granted several encores. Marta Leman was a fine accompanist.

Nicolai Orloff, Russian pianist, gave two concerts for Pro-Arte Musical members, winning his audience's approval from the start. Orloff has at once become a favorite with our public. All these concerts were given at the Teatro Payret.

FESTIVAL TURINA

A Festival Turina took place at the National Theater. It was organized by Lydia Rivera, Cuban singer, in honor of the well known Spanish composer, with whom she coached many of his songs in Madrid last season. The Orquesta Sinfonica de la Habana, under Roig, played the *Sinfonia Sevillana*. Marta de la Torre, Cuban violinist, played the *Poema de una Sanluqueña*, with Ernesto Lecuona, Cuban pianist and composer, at the piano. Lydia de Rivera sang, for the first time in Cuba, the *Poem en forma de Canciones*, and *Canto a Sevilla*, with orchestra accompaniment. The Festival was a great success.

ORCHESTRA CONCERTS AND RECITALS

The Orquesta Sinfonica de la Habana played its usual monthly concert in March at the National Theater. The *Sinfonia Sevillana*, by Turina, was given by request. Vesco D'Orio, Bulgarian cellist, was soloist at this concert, playing *Andantino* and *Tarantella* by Popper with extraordinary success, being recalled many times and obliged to encore the *Andantino*. D'Orio arrived lately in Havana and is teaching cello at the National Conservatory.

The Association de Antiguos Alumnos de Blank gave a concert at the Sala Espadero, of the Conservatorio Nacional. Margot de Blank de Coro, well known Cuban pianist, played the sonata in B minor, two Preludes, and two Studies by Chopin, and was warmly received by her audience, with which she has long been a favorite. Others on the program were Nena Moré, Emma Botet, Rita Ma Lozano, and Edgardo Estrada Piña.

Vesco D'Orio, Bulgarian cellist, and Fidelma G. de Torroella, Cuban pianist, gave a cello and piano recital at the Sala Espadero, playing the Sonata in G minor by Eccles, and the Sonata, op. 36, by Grieg, for piano and cello, besides other works. Vesco D'Orio is a fine cellist and he is fast making a place for himself in Havana's musical world. Fidelma G. de Torroella is well known in Havana for her musicianship and splendid gifts.

A concert was given at the newly founded Laura Raynery

Conservatory, Laura Raynery de Alonso, highly reputed piano pedagogue, being the director. Among the teaching staff is Dimitri Vladescu, Roumanian violinist, as head of the violin department. Lydia Raynery played the Chopin concerto in E minor and Conrado Mantecon gave the Rode concerto for violin. Others on the program were Alberto Alonso, Berta Lopez, Pablo Sust and Pablo Segrera.

Lydia de Rivera, gifted Cuban singer, and Ernesto Lecuona, Cuban pianist and composer, gave a recital at the salon of Mme. de Giberga, president of the Pro-Arte Musical Society. Miss de Rivera sang charmingly Cuban, French, Italian and Spanish songs, and Lecuona played some of his own popular Cuban dances. These exquisite young artists were much feted by the large and select audience.

M. T. DE G.

Rosa Ponselle Soloist with Choral Club

Rosa Ponselle will be the soloist with the Staten Island Choral Club when that organization holds its annual concert on May 23.

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NEW YORK MAY 3, 1928 No. 2508

Have you tried cigarettes to help your singing voice?

Every day, in every way, the end of our musical season draws nearer.

Our private opinion is that no one is really as deep as Stravinsky is supposed to be.

If its personnel is to be increased, why not call it the New York Fullharmonic Orchestra?

A press agent lies a great deal and gets little money; a lawyer lies a little and gets a great deal of money.

Secretary Hoover advises caution in making loans to Europe. Let us recall all our jazz bands immediately.

European criticism and dislike of the United States do not extend to the fees this country pays to the foreign musical artists.

We live in a free republic but that is no reason why singers and string players should not keep slavishly to the proper pitch when performing music.

Technic on a musical instrument cannot be too perfect, even though some critics like to say that occasional mistakes prove a performer to be "only human after all."

Schubert is receiving more attention this year than last year, or than he will receive next year. This proves that in order to get his real due, a gifted composer should be dead 100 years at least.

The Vancouver Province hopes that, as the Royal Photographic Society of London has exhibited a photograph too small to be seen, "the gramophone companies now will produce a jazz record too quiet to be heard."

The announcement which comes from Brooklyn to the effect that Dr. John Hyatt Brewer has resigned as director of the Brooklyn Apollo Club will cause universal regret. Dr. Brewer succeeded Dudley Buck as head of the club twenty-five years ago and has maintained the high standard set by his famous predecessor. The club has become noted for

the excellence of its performances and its high artistic ideals. It is unfortunate indeed that Dr. Brewer feels that he can no longer continue as conductor and that the time has come for him to step aside in favor of a younger man.

Music festivals in Europe this summer will be truly festive, in the estimation of their sponsors, if they are well attended by Americans. As a matter of fact, Americans should visit those events. They offer something in devotional spirit and artistic atmosphere which we cannot reproduce in this country.

It is said that the late Frank A. Munsey, owner of the New York Sun, used to admonish his editorial writers with, "No opinions, gentlemen; now remember, no opinions." Evidently W. J. Henderson, the Sun music critic—bless his soul!—always was too busy writing opinions to hear the dictum of his employer.

"How Good Is Primitive Music?" asks Sigmund Spaeth in a Harper's Magazine article. Well, not much good, to judge by Mr. Spaeth's negative description of it, and one is heartily inclined to agree with his view. Primitive music serves chiefly to show how far the tonal art has progressed since it first came into being.

The inventor of the term Master Class would be reaping fat royalties from its use, had he taken the precaution of copyrighting his phrase. The number of master classes now flourishing in this and other countries is astonishing and one would almost think that there are more classes in existence than there are masters. The original master class was conducted by Liszt at Weimar (though the grand master was too modest to use the term); there he put the final touches to the playing of such young masters as D'Albert, Rosenthal, Siloti, Friedheim, Reisenauer, Sauer, Grunfeld and Sally and George Liebling. Today, in small communities throughout the country, we have the spectacle of John Smith (the self-styled master) dispensing crumbs of his overshadowing wisdom to Mary Jones, Mabel Brown, Susie Adams, James Jones, Fred White and other (master) pupils of equal renown. Times have indeed changed.

The announcement which will be found elsewhere in this issue that Felix Weingartner again is to hold his classes in conducting during the coming season is of genuine importance. It would be impossible to conceive of a man better qualified than Weingartner to teach the art of conducting in all of its various phases, and that he finds it worth his while to continue his conducting classes is matter for congratulation. The good effect of these lessons upon those who are able to avail themselves of them cannot be overestimated. Weingartner's influence is sure to impress young people who come under its sway in such a manner that they will find their points of view ennobled by the exalted art of their noted teacher. It is not too much to say that the world of music needs just this sort of influence, especially at the present time, and Weingartner's classes will bear fruit that will undoubtedly enrich the music of the future.

A CREDIT TO AMERICA

To Mrs. Elizabeth Sprague Coolidge is due the honor of having conceived the great Chamber Music Festivals held formerly at her South Mountain home in Pittsfield, Mass., latterly in the Library of Congress in Washington under the personal direction of Carl Engel. One such festival is just completed with the success that always seems to attend Mrs. Coolidge's every effort in this direction; another is promised for the coming fall, and still another in the autumn of 1929 when the prize compositions will be heard for which this same generous patron of the art of chamber music is offering \$1,500.

The festivals bring together great artists, composers and musicians from all parts of the world. The interpretations are of the finest; novelties are always included in the programs, as well as works in classic vein; and there is a spirit of—perhaps not festivity—but devotion to the highest things of art that is very satisfying. This Washington festival just completed was as great as any of those in the past. Notable artists and chamber music organizations rendered the programs, and in the audience were musicians of international fame. There is scarcely anywhere in the world such another gathering, and America is proud of it and of Mrs. Coolidge.

Next Week is National Music Week

OUR FLABBY ROMANTICS

An astonishing report comes from the Centennial Research Bureau (whatever that may be). This bureau sent out agents to question twenty thousand American men and women in fifty American cities as to whether the Schubert Unfinished Symphony should be finished and whether the finisher was likely to be found in America. The answer to both questions was overwhelmingly in the affirmative. More than nineteen thousand of the twenty thousand persons interviewed thought the symphony should be completed, and some sixteen thousand thought that the undiscovered genius was hidden, unknown, obscure, somewhere in America. They probably imagine him living in some garret, poor, neglected, working at night, after a terrible day of unseemly toil (probably arranging some lesser composer's worthless junk!), by the light of the street lamp, shining dimly through his dusty window, broken, and patched up with bits of his last remaining garment, which he had to tear up to stuff up the chinks so as to keep out the bitter winter blast.

One wonders what sort of people were questioned, and suspects that the average American Mainstreeter would agree to all of the replies received in favor of finishing Schubert and of the probability of finding the genius capable of doing it in America. However, such opinions may amuse the musician of culture, they are, after all, quite natural for people who are neither musicians nor cultured. Schuberts, of course, grow on every tree! The spirit that Schubert himself found but once is now to be found again, a hundred years later, when the whole world of musical thought has changed! How simple it seems. Verily, the human imagination knows no limitations, and our flabby romantics, brought up on movie thrillers and the tabloid press, are able to conceive anything, even to recapture the spirit of the Unfinished Symphony, one of the world's unique masterpieces, the fruit of Schubert's long years of experience, of his long hours of toil in the creation of works that no writer of today has equalled. Even granting that some living writer may have the talent of a Schubert—which is by no means impossible—it is not to be supposed that such a writer could (or would) finish the unfinished symphony. A man of that great ability would surely have so clear an individuality of his own that he would find it quite impossible to write anything in the Schubert manner. To write something in melodic vein somewhat like the idiom of the Schubert work is one thing; to write something that will truly answer as a fitting completion of the symphony is quite another. Only an unthinking romantic could imagine that it would be possible.

That nineteen thousand Americans should express themselves as being in favor of attempting such an impossibility does not speak well for them—or for us. There is here no question of desecration; after all, any composer may write what he likes and call it a termination of the Schubert symphony if he wishes—that does not make it so, nor does it injure the original symphony, and if a composer can persuade anybody to pay him real money for doing a thing like that, all the better for him, but it surely does not make one feel proud of our populace if the average unit of it is so unthinking and ignorant as to expect the satisfactory completion of a task so romantic.

Probably at this very moment there are hundreds of musicians who are breaking their heads in search of ways and means of winning some of the money that has been offered. Why not? If money is offered for almost anything in these modern, mercenary days, there are sure to be people who will want some of it and will make every effort to get it.

But while we are looking for the undiscovered Schubert, the supreme genius who shall do what Schubert left undone, let us ask ourselves, for the sake of clarifying the situation, whether Schubert himself would have, for the sake of money, attempted to complete a masterpiece of a hundred years before his time—whether he would have attempted to imitate another man's style and idiom?

Variations

By the Editor-in-Chief

Aboard S. S. Columbus
April 18, 1928

A prisoner sentenced to twenty years in the penitentiary, bowed gratefully to the judge and said: "Thanks, Your Honor. That will give me a chance to catch up on a great deal of reading I've been neglecting for a long time."

We feel like that whenever we board an ocean steamship, with a prospect facing us of six or more days away from desk duty and of being entirely protected from telephone calls. On such occasions our literary stock usually consists of ancient unread magazines and newspapers, and books with which we should have been familiar months and sometimes years before.

Accompanying us at this moment in our cabin aboard the comfortable Columbus (a seven day boat to Cherbourg) are current biographies of Heine, Napoleon, Disraeli, Shelley; new novels by Cather, Hurst; several dozen ancient issues of *The American Mercury*, *The New Yorker*, *The Century*, *Life*; and a valued presentation copy de luxe of Oscar Wilde's poems. It is enough.

As we set down all those names we realized with a guilty shock that there is in the list no volume on music. Well, so be it; even though the latest books on Beethoven, Liszt and his princess, and the English letters of Wagner, might be edifying and instructive reading.

We make bold to say, however, that we believe we know enough about Beethoven, Wagner, Liszt and his princess, and some other lady loves of the indefatigable rhapsodist.

Of course there will arise sooner or later some argus eyed researcher to tell the world that the secret of the mysterious E flat in the third chord on the fifth page of Beethoven's *Appassionata* Sonata, has been solved at last. Solemnly one hears then: "Beethoven was not thinking of his beloved Giulia when he wrote that E flat—as has been generally believed hitherto—but of his adored Therese. The reasons that lead the present investigator to his remarkable conclusion, are"—etc., etc.

Another scientist is sure to discover before long (and to write a book about it) that Wagner intended at first to remodel *Götterdämmerung* from measures 1023 to 1026, but later changed his mind, after experimenting with the contemplated revision at the performances in Darmstadt, January 28, 1877; Osnabrueck, February 4, 1878; Stettin, April 9, 1879; and Posen, June 15, 1881.

Liszt, too, offers further material for the biographical burrowers. Momentarily we are expecting news that proof has come to light unearthing long unsuspected romances between Liszt and Empress Eugenie, Queen Victoria, Rosa Bonheur, Jenny Lind, George Eliot, Adelina Patti, Kaiserin Augusta Victoria, Sarah Bernhardt, and Clara Schumann.

All such extraneous posthumous data changes not one note of the master works, nor alters any phase of their accepted interpretations.

Historical background helps to fill the picture when studying a composer's period, but we have known fine Beethoven interpreters who could not tell you which kings reigned when that composer was born; and we have been acquainted with excellent players of Chopin who were totally unaware that he had quarrelled with Liszt, chummed with Franchomme, and received violets and money from Miss Sterling, his Scotch pupil, when he lay dying in his Place Vendôme apartment.

Enough books have been written on music and musicians, to make every reader in the world thoroughly conversant with both. Such literature helps a few persons of culture, and makes some music lovers half wise. As for musicians, they rarely read musical books.

We once asked the late Arthur Nikisch whether he had read a certain musical novel by Von Wolzogen, and the eminent leader smiled quizzically and said: "Why should I read about music? I conduct it."

A first quick glance at the passenger list of the Columbus revealed apparently utter absence of musical persons aboard, but almost at the end of the roster we came across the name of Professor Wilhelm von Wymetal, who reigns over stage direction at the Metropolitan Opera House. We are personally unacquainted with Prof. Von Wymetal, and

as his desire for unmolested privacy seems to be as acute as our own, we are not likely to get to know him on this trip. His table adjoins ours in the dining salon. We shall always remember that he is fond of huge German pancake for dessert, over which he squeezes a quarter of lemon; and that he takes Agar after eating.

We lost our solitude when an amiable grey-haired lady from Boston cornered us on the promenade and asked: "Aren't you the editor of the *MUSICAL COURIER*?" "No, madam," was our unabashed answer; "he is a cousin, on father's side, but the families are not on good terms. I detest music."

The well meaning dame looked distrustful and walked away. The same afternoon she caught us applauding a very good Chopin potpourri, "Souvenir de Chopin," by Fetrás, which the ship's orchestra played unusually well in the drawing room. "Aha," chirped our tormenter, "so then you are musical?" "You are mistaken," came the glib reply, "I was applauding because it is the last number on the program, and they always serve tea and cake after the concert, you know."

She caught us finally, however. We were seated in a deck-chair, examining some new music. "And what are you doing now?" she demanded triumphantly. "Cross note puzzles," we ventured, but weakly.

Since our capitulation we have been compelled to skulk all over the boat and hide, for after the enthusiast had taken immediate strategical advantage of her victory by demanding our opinion of Toscanini, Kappel, Talley, Arbos, Horowitz, etc., she chortled: "I'll let you go now, but there's lots more I must ask you tomorrow."

No, by heck, she won't. We are a good swimmer, and today's chart says that we are only 143 miles from the French coast.

Apropos of the ship's orchestra, it plays no jazz. We fail to observe any sign of revolt on the part of the passengers.

Charleston, West Virginia
April 1, 1928

Dear Variations:

I am a weekly enjoyer of your clever columns—please may I contribute?

On one occasion I sang in the Messiah, the customary three bass solos and recitatives. And after the deluge was over, an elderly lady came to me and said, "Oh, Mr. Steck, your solos were just too sweet."

Now, I swear I did not sing Why do the Nations, in falsetto. I ask you. Maybe I did not scowl in the customary "basso" fashion. Or maybe I should not have shaved before the performance.

Meekly submitted.

S.

In two of the old magazines we spoke of here-inbefore, we came across a couple of interesting pieces of writing, *Twelve Tristans*, by Gilbert Gabriel, and *Report on the Music Industry*, by Louis Sherwin. The former is a tenderly written, slightly satirical sketch; the latter is an unadorned attack on the commercialism of present day musical artists, composers, managers, orchestras. Sherwin comes by his inside knowledge logically, for he is a son of Amy Sherwin, the singer, and Hugo Goerlitz, the musical impresario, who had charge of Paderewski's first American tour.

Sherwin's plaint is that our professional tonal circles are more interested in making money than in making music. This is due, he says, to the "popularization" of the art, and the consequent wholesale demand for its performance, in concerts, records, and the radio. Large sums are earned by the best known artists, who in time become easy going and careless through affluence. The "goût Américain" gets into their interpretations, and they give themselves over to sensationalism and rabble-rousing. They begin their recitals with "a bow to the classics and a sop to the critics," but later in the program they indulge in "a more or less unblushing ballyhoo for the sale of the records, with trivial, pretty-pretty fragments of that saccharine quality that ought to set any musician's teeth on edge." Sherwin characterizes the violinists as the worst offenders in that regard.

He quotes an incident concerning a European artist who had considerable success in America: "For one solid hour the young man conducted a monologue of shop-talk. This soprano had just signed contracts that would bring her \$80,000 next season; such and such a baritone made \$125,000; So and So had re-

fused \$8,000 to sing over the radio; he himself expected to earn \$20,000 and had refused so and so much. In all that time not one word did he utter about music, not one syllable of comment on the artistic aspects of his craft. In Europe he had been trained and encouraged to take his work seriously. After three seasons of such wages as he had never dreamed of, all he seemed to take seriously was his fees. That, you may well imagine, is the sort of deterioration which is affecting all musicians today."

Sherwin's indignation is well founded in certain respects, but he rails at something which is unavoidable, and also is not new. The most popular artists of other periods in history also were well paid. Famous opera singers always made a great deal of money. Liszt, Paganini, Thalberg, Wieniawski, Rubinstein, and many other celebrated virtuosos and composers, earned comfortable fortunes which would have been even larger had records and radio existed in those days.

As the price of everything else has risen today, it should be no cause for wonder that the emoluments for music also are higher than formerly. Furthermore, the modern fashion of publicity and habit of frankness, must be taken into account, too. There never was a time when musicians disdained, refused, or undervalued money, but they talked less about it than they do now. Considering the abiding great importance of money in life, it is not exactly clear why it should be shunned as a topic of conversation by persons of any calling; why they should be disinclined to possess it; or possessing it, be ashamed of their ownership.

Sherwin's chief argument, that wealth works to the detriment of the musical artist, is not borne out by facts, even though Mozart, Wolf, Franz, Bach, Schubert, Franck and Berlioz never had any appreciable sums of money. Handel and Haydn earned plenty in England. Mendelssohn always was rich. Wagner and Brahms wrote their best music after the early pinch of poverty had been conquered. So did Beethoven. Meyerbeer and Verdi did not lack inspiration even after their coffers were filled with royalties. Grieg made good money and suffered no dearth of high ideas in consequence. Tchaikowsky, Schumann, Rimsky-Korsakoff, and Cui, never were without the creature comforts of life, although Moussorgsky missed them through his own improvidence.

MacDowell did his finest work after his material position had become secure. The same fact applies to Saint-Saëns, Massenet and Debussy. Dvorak, poor most of his life, came to New York as head of the National Conservatory of Music, received a salary that was princely for him, and promptly wrote here his lovely cello concerto and his inspired New World symphony.

When Lillian Nordica and Lilli Lehmann began their careers they sang in comic opera; they wound up as great exponents of the Wagnerian roles. The more money Caruso and De Reszke made, the more they worked to perfect their vocal art. Paderewski, at first a mere virtuoso and writer of pleasing piano music, composed his opera, symphony and chamber music after he had become wealthy. His recital programs never have been more severely classical than they are today. Rachmaninoff shows no falling off in artistic ideals because of the opulent bank account he has acquired since coming to this country a few years ago practically penniless. John McCormack began to feature the great song classics prominently on his programs only after he became one of the largest money earners in the history of music.

It is difficult, on the whole, to agree with Sherwin's conclusion, which he sums up in a phrase that he credits to "a distinguished Frenchwoman" of his acquaintance: "An artist is at his best, when he is sans la purée. Un artiste riche, c'est un artiste ridicule."

In the March 31 issue of *The New Yorker* a ladies' fashion establishment advertises: "The Classical In Underwear." We had a hearsay idea that the lingerie of the moment is, if anything, decidedly modernistic.

On page 551 of Ludwig's *Napoleon*, that hero is made to say: "I love power, yes, I love it, but after the manner of an artist; as a fiddler loves his fiddle in order to conjure from it tone, chords, harmonies." Napoleon, with all his knowledge of art and literature, was not essentially musical, like his great model, Frederick the Great. The French genius liked ear tickling Italian opera arias and light French tunes. If he knew anything at all about the great German music he never intimated it in his writings or conversation. Surely Metternich, the cultured, must have mentioned Beethoven to Napoleon at some

time or other, but though the latter commanded Goethe to his presence in Weimar, he never on his several visits to Vienna expressed any wish to become acquainted with Beethoven. Could the conqueror have heard of the episode of the Eroica dedication, which the composer erased after Napoleon made himself Emperor? The Corsican giant was not above vengeance when his vanity became ruffled.

Apropos of the Eroica, our portfolio yields a leaflet from one of Lawrence Gilman's program books, wherein he says that after a couple of early performances of Beethoven's mighty opus, a correspondent of that time divided the Eroica's hearers into three classes: there were those "Beethoven's particular friends," who kept a tight upper lip and predicted that "after a thousand years have passed it will not fail of its effect"; another faction saw in it only "an untamed striving for singularity . . . strange modulations and violent transitions" producing "a certain undesirable originality without much trouble—but genius proclaims itself not in the unusual and the fantastic, but in the beautiful and sublime." A third party, the middle-of-the-roads, admitted that the symphony contained "many beauties," but deplored "its inordinate length," and feared that "if Beethoven continues on his present path he and the public will be the sufferers."

A Russian on board tells us that the Soviet has outlawed jazz. We told him that the news would cause great distress in America, when relayed to that country, as we are doing with this paragraph.

After reading Maurois' Disraeli, we incline to the opinion that the great Jewish statesman and writer was almost as much an enigma at the end as at the beginning. Yet, thanks mainly to Maurois' sense of "ces précieux petits détails qui réaniment l'histoire," he has compelled the luminous and eccentric figure of Disraeli to convey every quality conveyable by pose and gesture. He has done even more for some of Disraeli's circle, either because he appreciates the boulevardier in them, as in the case of Peel and Bentinck, or because his spirit leaps to meet their consummate humanity, as with Disraeli's Mary Anne. And Maurois undoubtedly has read the riddle of England, the England whose greatness is derived "not from its natural resources, which are mediocre, but from its institutions." He has even distinguished "the subtle poetry of a British Budget."

Personally we think that Maurois is right in attributing the impermanence of Disraeli's policy to the fact that it is aristocratic, whereas the temper of England is essentially middle class. But whether you quarrel or concur, you will find the Maurois volume most delightful reading. (We forget for the moment that you probably have read it long ago. We finished it just as the lighthouse at Land's End came in sight an hour ago.)

In the ship's daily newspaper we read that automatic accordions, equipped with miniature player rolls, now are in the musical market. We are holding our breath, waiting for the next blow to fall. Will it be a self-playing ukulele?

As Milt Gross' character might say: "Yi, yi, yi! Geeve a luke! De sinnery from Chairburg! Oll on shore!"

LEONARD LIEBLING.

ALMA PETERSON

Even as the season wanes one welcomes an unexpected comet in New York's musical events. When the All-American Opera Company gave the first of its scheduled performances, Lohengrin, on Sunday night, April 22, according to the consensus of opinion of the critics the surprise of the cast was Alma Peterson. Miss Peterson is better known in the middle west and her previous appearances here have been confined to a single concert several years ago. As Elsa, the young singer came through with colors flying high. She caught the enthusiasm of the now rather tired critics who did not spare their pen in paying her tribute. This success of Miss Peterson's is all the more significant because she was called upon at the eleventh hour to sing the role—and she was almost unknown in New York. Now that she has set her mark here, it is to be hoped that we will hear more of her.

THE OBJECT OF SCHOOL MUSIC

A special edition of the Fischer Edition News, the house organ of J. Fischer & Bros., publishers, has just been issued in honor of the Music Supervisors' National Conference. In it is much interesting material, and especially interesting is the article regarding the ideals of those who propose to teach music in the public schools. This article remarks

that the chief aim of music education in the public schools is to instill into the child a love for good music. As to how this is to be attained, the author calls attention to the fact that we have enthusiasts for the teaching of instrumental music who maintain that the organization of school orchestras and bands is the best method of approach to the desired goal. Then there is the music appreciation specialist, for whom the chief end of public school music education is to listen intelligently to music. Other teachers hold fast to the idea that music instructors in the public schools should attempt to teach music reading and fundamentals, as well as to develop individual and chorus singing. To add to the difficulty, the standards in the different methods are so varying as to make any real comparison almost impossible.

What the editor of the Fischer Edition News has to say undoubtedly presents a faithful picture of conditions as they are. We may congratulate ourselves, however, upon the fact that these details will adjust themselves. The enthusiasts of each camp will give way a little because they have to, and in the end the taste of the children will probably largely control the situation on the principle that it is possible to lead a horse to water but impossible to make him drink. You can lead a child to any sort of music you please, but it is quite impossible to make him enjoy it, and in time the child himself will no doubt have his way and make the kind of music he enjoys. And we may be sure that it will be first-rate music.

THE ENGLISH SINGERS' TOUR

The list of concert engagements of The English Singers which was published in the MUSICAL COURIER last week must come near to establishing a record. It is a truly wonderful list, which reflects credit not only upon the successful art of The English Singers, but also upon the Metropolitan Musical Bureau, which manages their American tours. Ninety-five concerts in twenty-four weeks is certainly a satisfying number. They arrived on October 15 and started their tour at Montreal. From there they came south, passing through Massachusetts and New Jersey, giving a Town Hall recital on the 23rd, just a week after their Montreal appearance; they then went through Pennsylvania, Michigan, and Illinois, up to Winnipeg, back to Nebraska, through Ohio, Pennsylvania, and back to New York City; thence to Connecticut and Rochester, N. Y., and back to Town Hall; again to places in New York State, Connecticut, Washington, D. C., and again back to New York and Brooklyn; then again to Washington, up to Boston, and places in New York and Massachusetts, and again to Town Hall, this being the fifth Town Hall recital; then to New Jersey and Pennsylvania, through the south and southwest to California, up along the California coast to Oregon and Washington and back east by way of Salt Lake City, Detroit and other places, landing in New York for their sixth Town Hall recital, second Brooklyn concert and an appearance at the Cooper Union. They sailed on March 31. Truly a very wonderful tour!

MODERN EFFICIENCY

The special article on the Prague Teachers' Choir, which appears in this issue, is interesting not only in

that it serves to introduce to the notice of the American musical public a choral organization of the first magnitude, but also because it emphasizes the devotion to ideals, the conscientiousness and the vigorous discipline which characterize the successful choral, orchestral and operative bodies of the present day. Time was when public performances were undertaken with rehearsals inadequate both in number and thoroughness. It is not many years ago that the attitude of orchestral musicians was "what's the use of working oneself to death at a rehearsal. We know our work, and everything will be all right at the concert." That frame of mind, which was more or less that of the conductor as well, produced uneven and slipshod performances which have fortunately become things of the past. Today conductors, players, singers, managers and public are thoroughly awake to the dignity and importance of music as a calling; competition is keen, the number of operatic, choral and orchestral organizations has greatly multiplied, and the right to exist and the chance to succeed entails diligence, fidelity to ideals and unremitting discipline. The standard of our operas, choral bodies and symphony orchestras is above that of yesteryear in like measure as the technical inventions of the day overshadow those of other times. Art is no trifling matter any more than is technical science, and the old time happy-go-lucky spirit which formerly prevailed has no place in music today.

AN INTERESTING LETTER

The following letter, which reached the offices of the MUSICAL COURIER too late for inclusion in the issue of April 26 but which is well worth publishing, was sent to E. G. Hesser, chairman of the vocal music department conference standing committee of the Music Supervisors' National Conference by the American Academy of Teachers of Singing, New York:

Mr. E. G. Hesser,
Chairman Vocal Music Department,
Conference Standing Committee,
Music Supervisors' National Conference.

Dear Mr. Hesser:

It has been brought to the attention of the American Academy of Teachers of Singing that the Music Supervisors' National Conference has this year, for the first time, appointed a standing committee for the purpose of fostering more interest in the subject of Vocal Music.

We understand that the specific purposes of this committee are to elevate the prevailing standards of choral singing in the United States both in high schools and in adult organizations, as well as to stimulate an interest in the subject of voice culture instruction as it might apply to high school groups. Also, to generally stimulate the interest in vocal education and bring it to the level of consideration given to the subject of instrumental development throughout the schools of the country.

To the fulfillment of all of these purposes, which is definitely crystallizing this year in the organization of the First National High School Chorus, and to the fulfillment of all other activities which your committee might see fit to promote, we wish to extend to you our heartiest enthusiasm and to say that we consider your work of the greatest possible importance to the future training of the youth of our country in the correct use of their voices.

Please accept our heartiest congratulations upon the appointment of this committee and extend to the Music Supervisors' National Conference the greetings of the American Academy of Teachers of Singing.

(Signed) AMERICAN ACADEMY OF TEACHERS OF SINGING,
New York.

Wullner Memorial Concert in Dresden

To the MUSICAL COURIER:

I have copied the account of the Wullner Memorial concert held at the American Church of St. John, Dresden, from the Heide-Zeitung of February 2. This will no doubt interest a number of your older readers, and the publication of it will be a gratification to me, and a pleasure to our veteran organist, Prof. Clemens Braun.

"Wullner's birthday, January 28, was celebrated with the performance of several of his works. Three of his grateful pupils, Organist Clemens Braun, Court-Violinist Karl Braun, and Prof. Eduard Mann, collaborated in organizing this tribute to their beloved master's memory.

"Prof. Braun sketched briefly but with a deep appreciation the career and services of Wullner, both as a composer and conductor in Dresden, Munich, and Cologne, down to the time of his death in the latter city in 1902. He reminded the present generation that he is the father of the famous singer, Dr. Ludwig Wullner. The concert opened with the first movement of Wullner's Sonata in E minor, played by the Messrs. Braun on piano and violin—a fresh spirited work of exquisite artistic finish. Then Prof. Mann sang, to the accompaniment of Prof. Clemens Braun, six of Wullner's songs for tenor voices. Among them were *Verborgenheit*, *Gemeinsame Minne*, *Waldesamkeit*, etc., songs of great depth and tenderness of feeling; while the last one, *Tscherkenkessel*, was a splendid bit of hearty musical humor. The white haired singer who retains the freshness and faultless voice of his youth received applause as hearty as that given to the Sonata. Among many other of Wullner's compositions, the best known today and the most frequently heard are his recitatives founded upon movements in Weber's *Oberon*."

Very truly yours,

JOHN MITCHELL PAGE.

Rector, American Church of St. John,
Dresden, Germany.

Musical Courier Forum

Italian Terms in Music

To the MUSICAL COURIER:

Referring to the paragraph of your editor's article in the New York American of yesterday "Why Italian terms like Allegro, Presto, etc., are used in music composed by Americans and published in this country." I beg to say that it seems to me that music, being written with the same system of notation by all composers of the whole world, in order that it could be executed by all the musicians of all countries, should have also the terms that the composer wants to use to help the performer in the interpretation of his work, written in a language that all the musicians of all countries can understand.

The Italian language has been used for centuries as the official language, let us say, to express the intentions of the composer, and every musician, professional or amateur, is expected to understand them in any country of the whole world, because the Italian terms are explained in every method of music, vocal or instrumental, and the pupils learn them at the same time as they learn the music.

I am not Italian, but I use the Italian terms in all my scores. I am familiar with four languages; however, I have under my eyes some pieces with annotations in Russian and some in German, and I had to look at the dictionaries in order to translate some of them.

What would happen if the scores of American composers, using English terms only, are sent to the countries where this language is not spoken? How can the musicians of those countries give the proper interpretation to these scores if they do not understand English?

I would like to hear what other musicians think about this.

Very truly yours,
A. MONESTEL.

People's Symphony of Boston Closes Season With American Program Under Hofmann

Armenian Wins Mason & Hamlin Prize—Koussevitzky Gives Premiere of Converse Work

BOSTON.—American-made music filled the twentieth and last program of the Sunday afternoon concerts given by the People's Symphony Orchestra under the able leadership of William F. Hofmann at Jordan Hall. Indeed, most of the compositions performed on this occasion were of New England origin. Included in Mr. Hofmann's discreetly chosen list were Lucius Hosmer's fanciful suite, *In Fairyland*; Henry Hadley's workmanlike and sonorous tone-poem, *The Ocean*; a group of Burleigh's negro spirituals, sung by Thomas Johnson, a pleasurable tenor who graduated from the New England Conservatory in 1926; J. Howard Richardson's well-conceived tone-picture, *The Appeal to the Great Spirit*, inspired by the familiar equestrian statue by Cyrus Dallin that stands before the main entrance of the Boston Art Museum; a well-written *Revery*, Among the Wild Flowers, by Arthur E. Harris, a member of the viola section of the orchestra; the familiar six Indian sketches from the practiced hand of Henry F. Gilbert and the symphonic variations of the proverbially competent George W. Chadwick. Messrs. Hadley and Richardson conducted their compositions. A large audience applauded all the participants vigorously throughout the afternoon.

Mr. Hofmann is to be commended for the policy he has followed of giving American composers and artists an opportunity to be heard at these concerts. He also merits praise for the admirable manner in which he has maintained the standard of the orchestra since the sudden death of Mr. Mollenhauer at the beginning of the season. His programs have reflected a discriminating taste, the orchestra has played in praiseworthy style. For the greater part of the time, the concerts have been well attended. All in all, a most worthy project and one deserving of continued support.

ARMENIAN WINS MASON & HAMLIN PIANO PRIZE AT NEW ENGLAND CONSERVATORY

Leon Vartanian, an Armenian student from Tiflis, Georgia, Asiatic Russia, is the winner of the nineteenth annual competition at the New England Conservatory of Music for the Mason & Hamlin prize of a grand pianoforte. The contest was held on April 25, in Jordan Hall. The judges were Serge Koussevitzky, C. M. Loeffler and Félix Fox. Their decision was unanimous.

The contestants, in the order of their appearance, were: Catharine Virginia Hebart, Clara Louise Little, Donald James Van Wart, Elizabeth Joanne Schulz, Irving Dana Bartley, Rosita Escalona, Rossanna McGinnis, Leon Vartanian, Mildred Kidd, Della Louise Furman. These were either members of the senior class, post-graduate students

who are candidates for the soloists' diploma in pianoforte, or students in the collegiate department who are candidates for a degree. Each contestant played one piece of personal choice and the following prescribed selections: Beethoven—Theme and Variations, from the Sonata in E major, op. 109; Chopin—Etude in A minor, op. 25, No. 11.

Mr. Vartanian came to the United States about six years ago, having previously had some musical training in his native country. At the Conservatory he will be graduated next June as a pupil of Mme. Antoinette Szumowska.

KOUSSEVITZKY GIVES PREMIERE OF CONVERSE'S CALIFORNIA

The first public performance of Frederick Converse's new tone poem, *California*, featured the twenty-second pair of Boston Symphony concerts at Symphony Hall. We learn from Philip Hale's program notes that Mr. Converse was impressed at Santa Barbara last summer by a colorful procession which represented the different phases of civilization in that part of the country—Indians, Spanish priests and explorers; Coronado and the conquistadores, men and women of the later Spanish period in the "land of poco tiempo," of mission bells, guitars and pleasant song; the arriving gringo—trappers, gold miners, soldiers, settlers; after the procession, by the festal scene in the patio of the ancient De la Guerra mansion, with singing, dancing, Spanish music and the inevitable jazz. Small wonder that such an experience inspired musical reflections.

For thematic material Mr. Converse used old folk-songs, some taken from the collection of Lummis and Farwell; tribal dances of the Indians of Arizona, a Latin hymn, a melody dating from the early Spanish days in California, folk songs from Cape Cod and Iowa, an old Spanish waltz song—and the ubiquitous jazz. The composer refers to his music as frankly descriptive, "a reflection of something characteristically American—as far as tunes go—a sort of musical melting pot." Mr. Converse has treated the tunes with his usual harmonic and contrapuntal skill, thereby creating a series of agreeable musical impressions, subtly woven together. Mr. Koussevitzky had prepared the piece with his customary care and it was effectively played. The audience liked it very much, and Mr. Converse, who was present, had to come to the platform to acknowledge the tremendous applause.

For the rest Mr. Koussevitzky played with impressive power and religious significance the prelude to Parsifal, and gave a highly pleasurable reading of Rimsky-Korsakoff's Russian Easter. The program was brought to an effective close with the Russian leader's thrilling interpretation of Beethoven's C minor symphony. J. C.

lyn Academy, at which was given the world premiere of his *Message of Music*, written specially for the occasion and dedicated to the club. An orchestra of forty-five pieces assisted. Florence Easton of the Metropolitan was the soloist.

Dr. Brewer is a native of Brooklyn and was born January 18, 1856. Widespread regret is expressed over his resignation. His successor has not yet been announced.

Josef Rosenblatt Sails for Europe

When Josef Rosenblatt, cantor and concert artist, left for Europe on the *Mauretania* recently, he bid adieu to the cinema and variety theaters. May 2 marked his complete return to the concert stage for he expects to fill an extended concert tour abroad. With him were Mrs. Josef Rosenblatt, their son Leo, his father's personal representative and general business manager, and Abraham Ellstein, the young prodigy who has been Mr. Rosenblatt's accompanist in concert for the past six years. Their itinerary, which embraces the leading cities of Western and Eastern Europe, Palestine, and Egypt, will start in Paris on May 9, where the cantor will appear in concert for the first time.

In January, 1925, involved in obligations amounting to over \$100,000 because of his philanthropic endeavors and his moral and financial support of a cultural religious weekly, *The Light of Israel*, Mr. Rosenblatt sought temporary relief in bankruptcy. Not feeling morally absolved, however, he accepted offers for concert appearances in the variety and cinema theaters in order to clear himself as quickly as possible. To date it is said he has returned close to \$50,000 to his creditors, although legally not compelled to do so, and he expects to continue until the entire amount is paid off.

Mr. Rosenblatt is said to be the only artist in the history of the theater who has been permitted to stay away from performances on his Sabbath, from Friday at sundown to Saturday at sundown. He has also been able to combine successfully the careers of cantor and concert artist.

Want a Schubert Anniversary Pin?

Gustave L. Becker, president of the Associated Music Teachers' League, has received from Prof. Franz Wedl, president of the Austrian Musiklehrer Verband in Vienna, an attractive Schubert lapel-pin, which is being sold for the benefit of destitute Austrian musicians. Professor Wedl's association has 2,000 members, about one-third of whom are impoverished in consequence of bad conditions existing since the world war.

Mr. Becker will be the sole distributor of the pin for America, and is undertaking the task purely for charity. In this year of Schubert concerts, festivals and demonstrations of all sorts there will doubtless be many similar articles offered for sale by persons working for their own profit; if you belong to a society which contemplates giving a Schubert celebration of any kind the *MUSICAL COURIER* would respectfully ask you to bear this pin in mind and to recommend its adoption—let Schubert be of service to his poor compatriots.

The pin, a facsimile of which is herewith presented, can be had at 25 cents apiece, in any quantity, from Gustave L. Becker, 610 Steinway Hall, New York City.



News Flashes

Jeritz's Tosca Captures Copenhagen

Copenhagen.—Maria Jeritz's debut as Tosca at the Royal Opera House yesterday (April 29), in presence of their Majesties the King and Queen of Denmark and the entire court, was an overwhelming success. The newspapers unanimously praise her as the greatest living star in opera. S.

Novello-Davies and Choir at Windsor Castle

(Special cable to the Musical Courier)

London.—Clara Novello-Davies and her choir appeared with great success before the King and Queen at Windsor Castle on Thursday, May 3. SCOTT.

Festival Opera Company in Oklahoma

(Special telegram to the Musical Courier)

Oklahoma City, Okla.—Festival Opera Company excellent with very fine cast. Received ovation here on April 30 from capacity audience in Shrine Auditorium. Have heard few singers superior. Hope to have them again.

FREDERIK HOLMBERG.

Ruth Shaffner Recalled Fifteen Times

(Special telegram to the Musical Courier)

Los Angeles, Cal.—"Los Angeles Girl Scores Triumph in Concert," "Ovation Which Stopped Performance Greeted Miss Shaffner," were headlines in local papers on the day following the soprano's appearance with the Los Angeles Philharmonic Orchestra under the direction of Schneckvoigt. Miss Shaffner was recalled fifteen times after singing a number by Mozart. J.

Hearty Welcome for Corona

(Special telegram to the Musical Courier)

Dallas, Tex., May 1.—Shower of flowers greeted homecoming of Leonora Corona. Met at train by officials, friends and admirers. Escorted by motorcycle policemen to City Hall where Mayor Burt and Mrs. Burt welcomed Dallas' famous daughter. Her concert last evening was a great success and she was acclaimed by her audience and the press. 4,000 people in audience including Governor of Texas, who spoke from stage voicing Texas' great pride in her. A. S.

Festival Opera Company in Ottawa, Kans.

(Special telegram to the Musical Courier)

Ottawa, Kans.—The Festival Opera Company gave *Aida* here April 28 in connection with the Ottawa University Chorus and Orchestra. The production was enthusiastically received. Nothing like it ever seen in Ottawa. The artists received a great ovation. Ensemble perfect. Altogether a thoroughly satisfactory performance.

LAWRENCE E. BLACKMAN.

Festival Opera Company Gives Aida

Springfield, Mo.—The Festival Opera Company gave a performance of *Aida* on April 26 before an audience of three thousand people in the Shrine Auditorium in connection with the Springfield Senior High School Orchestra and Chorus, with Ritchie Robertson as conductor. The performance was as beautiful and as thrilling as any musical production given here for some time. We have signed contracts for the Festival Opera Company to give *Faust* next year.

H. P. STUDY,
Superintendent, Public Schools.

Rheingold Opens Covent Garden Season

(Special cable to the Musical Courier)

London.—Covent Garden season opened with fair to middling performance of *Rheingold*, April 30. Witnessed by sumptuous audience which, owing to lack of intermission, did not have usual first night chance to admire itself. House completely filled, although aristocracy, with the exception of faithful ex-King Manuel and the Princess Royal, was largely conspicuous by its absence. Bruno Walter conducted, and outstanding feature was London debut of Wilhelm Rode of Munich as Wotan, Rosette Anday as Fricka, and young English tenor, Henry Wendon, as Froh, who was loudly praised. SAERCHINGER.



DR. JOHN HYATT BREWER,
who has just resigned as conductor of the Brooklyn Apollo Club after twenty-five years of service.

as conductor and fifty years of membership in the club. His resignation will take effect at the end of this season. A movement is under way to make him Conductor Emeritus.

The organizer of this club was Dudley Buck, who was Dr. Brewer's teacher. Dr. Brewer was twenty-one years old at the time of its organization and was a member from the start. Upon Mr. Buck's resignation in 1903 he became the conductor. He was given the degree of doctor of music by New York University in 1916. He has been for forty-seven years organist of the Lafayette Avenue Presbyterian Church.

On May 1 the Apollo Club officially observed its fiftieth birthday, and Dr. Brewer conducted a concert at the Brook-

Music and the Movies

Erno Rapee Conducts All-Wagner Program at Final Roxy Concert

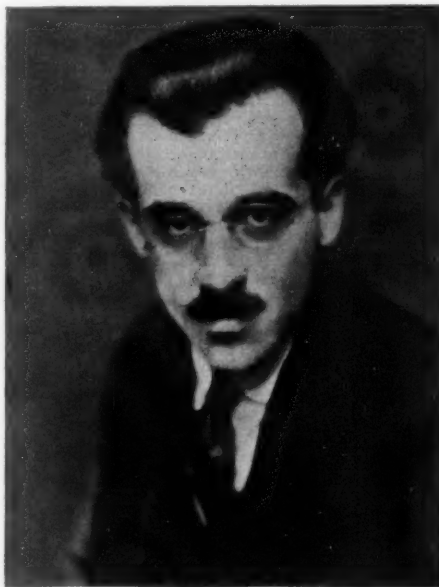
Braslau Chosen as Soloist to Celebrate Twenty-fifth Concert of Series—Résumé of the Season

Sophie Braslau was selected as soloist for the twenty-fifth concert in the remarkable series given this season by the Roxy Symphony Orchestra at the Roxy Theater, under the direction of Erno Rapee. The contralto won the applause and appreciation of the very large audience for her rendition of the aria O Mio Fernando from Donizetti's *La Favorita*. She sang with the same dramatic intensity, gorgeous tonal quality and sterling musicianship which have characterized her appearances both in opera and concert. As an encore, Miss Braslau gave a song which she sang in Russian. Under the direction of Mr. Rapee, the orchestra played the Beethoven Leonore Overture No. 3; Johann Strauss' Tales from the Vienna Woods; three miniatures, Danse des Bouffons from Snegourchka by Rimsky-Korsakoff, Valse Triste by Sibelius and Hungarian Dance No. 5 by Brahms, and Tschaikowsky's Nutcracker Suite, and brought out with skill the many beauties of the various scores.

The final concert of the season was held last Sunday morning, when Mr. Rapee conducted an all-Wagner program before an appreciative audience and was given an ovation for the excellent results he has accomplished as musical director at the Roxy Theater. Through these concerts motion picture audiences have been given music that heretofore had been confined to the concert hall and the opera house. It is reported that more than one hundred and twenty thousand people paid to attend this series of concerts, the average being about four thousand five hundred for each concert. During the Anniversary Week of the Roxy Theater, the peak of attendance was reached when over six thousand admissions were recorded.

Beethoven's Fifth Symphony, for the first time in its long history, was given in its entirety in a motion picture theater. Ein Heldenleben, by Richard Strauss, was the principal feature of one of the programs and the popularity of its reception was a gratifying justification of the musical taste of these audiences. A special symphonic orchestration of George Gershwin's Rhapsody in Blue was played and also

enthusiastically received. Tschaikowsky's Nutcracker Suite was given in its entirety. Among the more standard of compositions have been A Midsummer Night's Dream by Mendelssohn, Beethoven's Leonore Overture, Liszt's Hungarian Rhapsody No. 2 and Mozart's Marriage of Figaro. Wagnerian programs have been found to be the most popular. Out of the twenty-six concerts, four have had all-Wagner programs, while this composer has been prominently represented on four of the programs that have contained works by others. Russian music has created the response that is



ERNO RAPEE,

who conducted an all-Wagner program, as the final symphonic concert of the season by the Roxy Symphony Orchestra of 110 musicians, in the Roxy Theater, on April 29.

characteristic of New York audiences. One of the programs was devoted entirely to Tschaikowsky, and the works of Rimsky-Korsakoff, Borodin, Ippolitoff-Iwanoff and Rachmaninoff were given at various times. Impetus was given to the series by engaging some of the world's best-known artists as soloists. These included Matzenauer, Galski, Giannini, Graveure, Szigeti, Isa Kremer, Braslau, Garrison and Ganz. Percy Grainger, soloist at one of the concerts, took the baton to conduct two of his own compositions. Alexander Moissi, brought to America by Max Reinhardt, was engaged to give a musical recitation. Promising artists in the younger generation in music were given an opportunity to appear before the public. Among the artists of the Roxy organization appearing at these concerts were Yascha Bunchuk, solo cellist of the Roxy Orchestra, Henri Nosco and Josef Stopak, concertmasters; Douglas Stanbury, Beatrice Belkin, Jeanne Mignolet, Harold Van Duzen and Adelaide De Loca.

High Lights of the Week

Fred Waring and his Pennsylvanians sailed last week on the Ile de France for a tour of the Parisian cities.

Drums of Love and Speedy continue at the Rialto and Rivoli theaters.

Paul Ash, Chicago Jazz King, will make his bow at the Paramount on May 12.

The Broadway Association gave a dinner and dedication ceremonial in honor of Roxy, at the Manger Hotel, April 30.

Josiah Zuro has written the score for the new Universal picture, The Man Who Laughs.

Glorious Betsy

Although Dolores Costello is the featured star of *Glorious Betsy*, which opened at the Warner Theater on April 26, there are several stars of opera who are either seen or heard on the same bill. Prior to the showing of the picture, there was as usual a Vitaphone entertainment, the high light of which was the Verranno a te sull'aura duet from Lucia, sung by Marion Talley and Gigli. To this writer it is the finest Vitaphone presentation so far, and seemed not at all like a recording, there being complete absence of a certain tininess or abundance of volume that so often mars. The audience showed its approval in no uncertain way. The opening numbers by the Florentine Choir, Sandro Benelli, director, were also excellent, the soprano's solo, particularly, being finely rendered.

Rosa Raisa made her debut as a Vitaphone star in two numbers, Tosti's Goodbye and Eli, Eli, which brought down

AMUSEMENTS



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(Roxy)
Beg. Sat. May 5th
WILLIAM FOX presents
"THE ESCAPE"
with VIRGINIA VALLI
and WILLIAM RUSSELL

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in motion pictures and divertissements. SYMPHONY ORCHESTRA of 110, ROXY BALLET CORPS. Thirty-two ROXYETTES.

ROMANCE RUN RIOT!

See and Hear
DOLORES COSTELLO
in "GLORIOUS BETSY"
with Conrad Nagel
on the VITAPHONE

Warner Theatre—Way at 52d St. Twice Daily—2:45 and 8:45

the house as her singing always does, but the recording was not as good as it could have been. However, the beautiful Raisa voice was in evidence and she showed great taste in her use of it. More than five years ago the writer heard Raisa in Boston with the Chicago Opera Company when the soprano had a tendency to force her top notes, but there was no indication of this whatsoever in the Vitaphone singing, but rather a remarkable ease in production. Earl Burnett and his Biltmore Hotel Orchestra furnished the touch of jazz.

In *Glorious Betsy*, two of the important parts are handled by two well known opera stars. Andres de Segura, former Metropolitan Opera basso, who has now turned his attention to the movies, has appeared with success in several pictures, his first being with Gloria Swanson in *The Loves of Syma*. Here, however, as Captain Du Fresno he plays the part of one of Napoleon's emissaries and gives a really stirring rendition of *La Marseillaise*, via Vitaphone. As some one knowing de Segura put it on the opening night: "Seggy certainly hasn't forgotten how to sing!" And he hasn't. Then there is Pasquale Amato, former Metropolitan baritone and still active in concert and opera, who appears as Napoleon, a role he has sung many times in opera. These two singing actors did skillful portrayal of their respective parts. Miss Costello as Betsy appears more lovely than ever, but her speaking voice, it must be admitted, does not add to the illusion—perhaps because she had such trite things to say, as was also the case with Conrad Nagel, the Jerome Bonaparte. Doubtless talking pictures will get better as time goes on, but right now there is plenty of room for improvement. The story itself is romantically interesting and the direction of Alan Crosland has made *Glorious Betsy* one of the best of the recent productions of Warner Brothers.

Roxy

Honor Bound is the picture at the Roxy, with that admirable actress of the screen, Estelle Taylor, playing a good, bad woman. It is a difficult part, which might easily be over-acted, but Miss Taylor handles it skillfully and carries the picture on her own shoulders, although Leila Hyams is splendid as the good girl, with whom the hero is in love, and, therefore, scorns the affections of the vindictive Estelle. It's a fair picture.

The surrounding bill itself is excellent. There is a Scotch fantasy called *The Gathering of the Clan*, with Beatrice Belkin and the ensemble singing *Blue Bells of Scotland*. Harold Kravitt, a Juilliard scholarship winner, is heard in *Annie Laurie*, and the Roxy ballet and Roxyettes join forces in a spirited Highland Fling. That sterling baritone, Douglas Stanbury, does the *Border Ballad* beautifully and the dancers help out with formations. What conclusion to this fantasy could be more appropriate than the lovely *Should Auld Acquaintance Be Forgot*, which Adelaide De Loca renders with charming effect. Miss Belkin is the soloist in the *Scene Orientale*, and the ballet portrays a picture from the *Caucasian Sketches*. Other numbers consist of Joyce Coles and Nicholas Daks as *Harlequin and Columbine*, and Gladys Rice scores a great success with *Eli, Eli, Tinkle-Tot*, a ballet, was repeated from last week. The Roxy bill takes first honors.

Mark Strand

The program for the week of April 28 at the Mark Strand does not come up to its usual standard. The much-discussed Pathe feature, *The Blue Danube*, with Leatrice Joy, is far from the romantic musical theme that inspired the ever-popular waltz. The plot is simply the old story of an impoverished baron falling in love with a pretty innkeeper's daughter. The orchestral selection, a topical review, and a song and dance frolic, complete the program.

The Capitol

The most impressive number on the program at the Capitol this week is Liszt's *Les Preludes*, played by the orchestra with The Gavrilov Octette featured in a "bas relief." These dancers, who recently concluded an engagement at the Gallo Theater, move with such smoothness and grace that the illusion is created of having the sculpture of a great master become animated and form one beautiful ensemble group after another. A decided contrast to this number is Boris Petroff's production of *Leap Year Fancies*, in which Walt Roesner and The Capitols, Willie Solar, George Lyons, Mona Lee, Janet Winters, Billy Rolls and a group of Leonora debutantes, take part. The final setting is brilliant with colorful lighting effects and gorgeous costumes.

For those who like to witness a mutiny on shipboard and experience such "thrills," they are to be found in plenty in the feature picture, *Across to Singapore*. This photoplay, however, also has a decidedly human appeal and is highly entertaining. Ramon Novarro, Joan Crawford and Ernest

(Continued on page 42)

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Margaret Shotwell's European Achievements

An outstanding surprise of the concert world is the American debut of Margaret Shotwell, eighteen year old pianist, who comes fresh from European triumphs. Miss Shotwell's tour of the Cote d'Azur, including concerts at Cannes, Nice, Mentone, St. Raphael and Jaun Les Pines, was the big event of the Riviera season.

With Sir Thomas Beecham conducting, Miss Shotwell presented the Grieg sonata at the opera house in Paris



MARGARET SHOTWELL

on April 19 and appeared with marked success in London, Berlin, Vienna and Budapest.

In commenting upon her debut at Cannes, Paul Ferre, critic for the *L'Eclair*, says in part: "Margaret Shotwell's pianoforte recital at Cannes was an unqualified success. This young American player, who is making her debut on the Cote d'Azur, gave a varied program which she interpreted with intelligent understanding. Her technique bears witness to the excellent training of her master, the great Philipp. She has learned from him a comprehension of the themes given, but she also possesses a greater quality in that innate artistic sympathy which is marked by the personality of her playing. Miss Shotwell responded to the enthusiasm of her audience with four encores and ten bows."

Miss Shotwell is endowed with rare natural beauty, and her remarkable virtuosity, combined with her unique and original idea of wearing a special gown from the French coutouriers to express the composer's idea in line and color, as well as in piano art, has made her debut one of the most talked of events in the musical world.

Born in Omaha, Neb., a graduate of an exclusive girl's school, Brownell Hall, and having passed her entrance examination to Vassar College, Miss Shotwell, on the advice of her music instructor, August M. Borglum, went to Paris to perfect her great musical talent. There she studied with Wager Swayne, Philipp of the French Conservatory, and Wasserman, the celebrated coach.

Miss Shotwell is of pure American descent, coming from the Doty, Mayflower line, and from the Caldwells of Revolutionary fame. She is a life member of the Mayflower Society, The Daughters of the American Revolution, The Daughters of the American Colonists, and the Daughters of 1812.

La Forge-Berumen Studio Notes

A group of artist-pupils from the La Forge-Berumen Studios gave a concert at the Fordham Aeolian Hall recently. The artists who participated were Eleanor Edson, contralto; Norma Bleakley, Adriana Morales, Avis Janvrin, sopranos, and Erna Luetscher, pianist. The accompanists were George Vause, Sibyl Hamlin, Rose Stuhlmann and Vernice Elbel.

The first of a series of lectures was given at the La Forge-Berumen Studios by W. J. Henderson. Frances Alcorn, soprano, and Harrington van Hoesen, baritone, sang and were commended by Mr. Henderson.

The La Forge-Berumen Studios regular March recital was given at Aeolian Hall on March 28, at which time the program was presented by Gladys de Almeida, soprano, Kenneth Yost, accompanist; Phil Evans, pianist; Eleanor Edson, contralto; Rose Stuhlmann, accompanist; and Mary Duncan Wiemann, soprano, Glennis Hancock, accompanist. A large audience enthusiastically applauded the artists.

The regular monthly La Forge-Berumen recital was given in Aeolian Hall on April 25.

Every Saturday evening, Frank La Forge and Ernesto Berumen, assisted by their artist pupils, give an hour's program over station WOR, beginning at 8:15 o'clock. On April 21, Mr. Berumen played Liszt's Hungarian Fantasia with orchestra. The assisting artists on this program were Gladys de Almeida, soprano, and Gil Valeriano, Spanish tenor.

Mr. La Forge was at the piano for Margaret Matzenauer at the Beethoven Association concert on April 9.

What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Lucie Stern, March 19

AMERICAN
Though still young in her teens, Miss Stern is fast approaching that condition of artistry and assurance that is far beyond her years.

AMERICAN
That portion of Beethoven's Sonata heard by the writer disclosed a fine, broad and noble comprehension of a mighty work.

HERALD
We may now listen to her without constantly reminding ourselves that this is a prodigy.

WORLD
Lucie has . . . unfeeling technique, a touch passing distinction and little, if any, idea of what most music means or why.

WORLD
Something should be done to restrain children from playing such works as the Beethoven sonata op. III.

WORLD
... continued to betray unmistakable evidences of immaturity.

Miguel Candela, March 19

HERALD
The youth was thoroughly at home on the concert stage, displaying no apparent sign of nervousness. . . .

HERALD
... notable technical skill. . . .

WORLD
... is a diffident child, apparently averse to a too intimate contact with the musical public.

WORLD
... a somewhat uneasy technique. . . .

Gianni Schicchi—Pagliacci, March 21**(Metropolitan)**

AMERICAN
Miss Moore added a beautiful visual note . . . the quality of her voice was well suited to the . . . score.

POST
... well sung by Grace Moore . . . who improves in art and singing with each new role. . . .

AMERICAN
Miss Lewis . . . sang charmingly. . . .

POST
Edward Johnson's Canio left nothing to be desired either in acting or song. . . .

SUN
The good singing of Mr. Tibbett.

HERALD
Miss Moore's performance as Lauretta contributed little of value to the representation.

EVENING WORLD
Her slight voice was almost inaudible . . . her stage demeanor as on previous occasions, was strangely uncouth and inert.

EVENING WORLD
... one would walk a mile to avoid hearing her version of the "Balatella."

HERALD
Mr. Johnson is rather a thin-blooded and wintry Canio, and vocal unsteadiness grows upon him.

HERALD
Mr. Tibbett had an off night.

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New York Concerts

(Continued from page 26)

soprano; Judson House, tenor, and Edgar Schofield, bass-baritone.

The service opened appropriately with the Adagio from the Symphony in G major by Haydn, played by Dr. Carl on the organ. Dr. Speers then made a short address saying, in substance, that creation was not only a fact of the past, but was taking place constantly, and that religion was more in need of creation than any of the arts; new ideas were always necessary, he said, and cited scriptural instances.

Nothing but praise can be accorded the rendition of Haydn's great opus, the music of which is just as fresh as ever, the vocal parts being written so sympathetically for the voices that they almost sing themselves. The Motet Choir is one of New York's model choral bodies, and Dr. Carl has trained it so well that only flawless performances are expected; choir and organist lived up to the very highest expectations on this auspicious occasion. Dr. Carl's masterly interpretation of the score made the organ an entirely adequate substitute for the orchestra.

The soloists did notable work. Miss Kern sang devotionally, and gave a charming and artistic rendition of the celebrated aria With Verdure Clad. Mr. House was thoroughly at home in his part, his beautiful tenor voice being especially well suited to this style of music, and his artistic accomplishments such as to fit him well for a dignified and appealing exposition of a work of this kind. Mr. Schofield sang very well and his resonant voice gave just the right utterance to the aria, Rolling in Foaming Billows; he reached the low D with ease, producing a full, sonorous tone.

Dr. Speers announced the conclusion of this season's musical services and praised the work of the choir and organist. These important and valuable services will be resumed on the last Sunday of October.

Praque Hears Malipiero Premiere

(Continued from page 28)

the marked individuality and spiritual power he revealed whether he was playing classical or romantic music.

Among the violinists we have heard Huberman, Vecsey, the temperamental young Aranyi, whose musical ambitions led him to play Fidelio Finke's difficult violin concerto, and the still younger Viennese, Wolfe Schneiderhahn, an eleven-year-old who already possesses a highly respectable tech-

**ANATOL PROVAZNIK,**

Czech composer of the operatic extravaganza, *Akaga*, which recently had a successful premiere in Prague.

nique as he proved by his performance of the Paganini concerto. Only one cellist has been heard—Pablo Casals; the quality of his playing made up for the numerical deficiency.

ERNST RYCHNOWSKY.

Music and the Movies

(Continued from page 40)

Torrence play the leading roles with the fine artistry which characterizes all of their portrayals.

The Capitol Magazine and an organ solo conclude the program.

The Paramount

Musical Gems, featuring The Florentine Singers and the Paramount Orchestra, open the program at Paramount this week. They please beyond words. Paramount News, offering local, national and world news events in pictures, follows. Mrs. Jesse Crawford at the Wurlitzer plays a Rose Fantasy, this including the songs, Love Sends a Little Gift of Roses, Moonlight and Roses, The Last Rose of Summer, Roses Bring Dreams of You and Roses of Picardy. The Long Count, a Krazy Kat cartoon, is next. The feature stage presentation is Cameos, a John Murray Anderson production which includes dances by the Foster Girls, the Lett Sisters and Louise who sing In My Ohio Home with fine harmony. Little Tommy Wonder in a Russian dance is a marvel. His name "Wonder" certainly becomes him and he made several curtain calls. Just Like the End of a Story, with Al Mitchell and the Paramount Stage Orchestra, comes next, followed by the Foster Girls in the Spider's Web, a pretty picture with the girls on a huge web doing acrobatic dancing. Coscia

**SIGRID OEGIN.**

A new photograph of the contralto, who, during May, will be the star of three of the largest festivals in Germany. On May 5 and 6 she will appear in Hamburg at the centennial of the Hamburg Philharmonic Orchestra, Karl Muck conducting; May 14 and 15 in Bonn, and May 16 and 17 will take her to Köln in honor of the centenary of Schubert's death. Mme. Oegin sang eight performances last month at the Berlin Staats Opera, under the direction of Bruno Walter. (Photo by G. Maillard Kesslere.)

and Verdi, violinists, supply a good, hearty laugh, and remarkable Tommy Wonder does a ball-room dance with a dummy. The featured picture, Partners in Crime, with Wallace Beery, Raymond Hatton, Mary Brian, William Powell, Jack Liden, is confusing, unique, exciting, and gives the audience a good laugh.

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Millie Ryan's Studios Open All Summer

Three artists from the Millie Ryan studios in New York are shortly to follow Dan Cupid to the altar. They are Adelaide Ohrman, who made an international tour last summer; Gladys Wheaton, prima donna with the recently closed Artists and Models Company, and Gladys Keck, un-



Photo by Brunel

MILLIE RYAN,

instructor in the art of singing, who maintains a studio in New York and Palm Beach during the winter. Mrs. Ryan will teach in her New York studio all summer.

derstudy to Trini in *Going Up*. For a while a report had it that Violet Carlson, who has made a tremendous hit in *The Love Call*, was to join the group, but Mrs. Ryan denies this, saying that the charming little singer and dancer does not expect to take the fatal step for some time, as she is a hard worker and realizes she has still much singing to learn.

Mrs. Ryan has numerous young people who are starring and holding prominent positions in Broadway shows, working daily in her studio. However, she has an equal number who are singing in concert and opera, too. This, incidentally, is the twenty-eighth year of her teaching, and she has had excellent results.

Owing to the fact that many students desire to coach with her during the summer months, Mrs. Ryan will keep her studios open. Following the session she will take a short motor trip to Montreal with her son, before resuming her fall work. Beginning January 1, and continuing for four months, she will be located at her studio in Palm Beach, Fla.

Music Education Studios' Spring Tea

The Music Education Studios' spring tea was given by the Parents' Association and the directors, Jessie B. Gibbs and Margaret Hopkins, April 22. Guests of honor were Kitty Cheatham, Yvonne de Treville, Clarita Sanchez, Dr. C. Whitney Coombs and Franklin Robinson. Three clubs of the school collected to greet the guests of honor, the Students' Harmony Melody Rhythm Club conferring honorary membership on them, after which they responded with songs and speeches. Ernest F. Wagner, flutist of the Philharmonic Orchestra, played obligatos to Miss Cheatham's songs, Mrs. John Brown accompanying them; Mrs. McBride accompanied Miss de Treville.

During the tea a short program was given. Mary Kuehne sang one of Dr. Coombs' songs, Her Rose; Fritz Heim, violinist, played, and Marguerite Baiz sang, with Sylvia Voorhees at the piano. The school orchestra of children from six years old up, played folk songs from Hänsel and Gretel, arranged by Margaret Hopkins. One hundred and thirty persons were present, among them Jennie Buchwald, Jean Cathcart, founder-president of the Washington Heights Music Club, and Margaret Kemper.

Original Works by Institute Students

The recital of original works by members of the advanced classes in composition at the Institute of Musical Art, New York, was given at the Institute on April 14. The faculty members form a jury to choose from this program the winner of the \$500 Isaac Seligman Composition prize. The compositions included songs and works for the piano, organ, string quartet and piano, violin, viola and cello. One was for a male chorus with organ accompaniment. The junior composition recital will be held later in the month.

Several graduates of the Institute who have become well known in the musical world were represented on the alumni composition program given April 18, including Dorothy Fulerm, Reuben V. Kosakoff, William Kroll, Lillian Fuchs, Rhea Silberta, Lena Stringfield, Ethel Hier, Gladys Mayo, Robert Nelson and Nathan Novick.

Gray-Lhevinne and Laddie in Valparaiso Recital

Estelle Gray-Lhevinne, violinist, in company with her young son, Laddie Gray, pianist, gave a recital in Valparaiso, Ind., when both met with their customary success. The large auditorium was crowded to capacity and rounds of applause followed each number. This was the first appearance of Gray-Lhevinne in Valparaiso and the Vidith Messenger stated that another visit would "certainly be welcomed."

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Lindsborg Celebrates 47th Music Festival

This Year's Event an Epoch in History of Bethany Oratorio Society—Old Wooden Hall to Be Replaced by Magnificent New Home—139th Performance of Handel's Messiah—Symphony and Band Concerts—Notable Recitals—Mid-West Contest

LINDSBORG, KANS.—Lindsborg's forty-seventh annual music festival marks the close of an epoch in the history of the Bethany Oratorio Society, an epoch rich in traditions, and significant for remarkable growth, perfection of renditions, and the national fame which has come to this organization. The 139th performance of Handel's Messiah, on Easter Sunday night, was in the nature of a farewell concert, the last in the old wooden structure, for next year the Oratorio Society will move into its magnificent new home.



KATHRYN MEISLE, contralto soloist at the Lindsborg Festival.

ance of the solo, "He Shall Dash Them." He was also splendid in "Thy Rebuke Hath Broken His Heart." In the aria, "Thus Saith the Lord," Mr. Hunter sang with conviction and authority. The recitative, "For Behold Darkness Shall Cover the Earth," has never been sung better in a Lindsborg rendition.

KATHRYN MEISLE'S RECITAL

Kathryn Meisle, contralto of the Chicago Civic Opera, was the opening attraction of the festival and made a fine impression. Her versatile vocal resources found ample opportunity for expression in a program rich in musical values

Hjalmar Wetterstrom as director and Laurin Frost as concertmaster. The intonation and ensemble were highly commendable and the interpretations were legitimate and well balanced. Miss Becker and Mr. Townsley assisted and added materially to the interest of the program.

MOTT-THORSEN RECITAL

Luther D. Mott and Oscar Thorsen appeared in joint recital. Mr. Mott's rendition of songs by Schubert and Mahler were significant for depth of sentiment, while the Italian and French songs portrayed moods in lighter vein. Mr. Thorsen gave two movements from Schubert's sonata in B flat major with admirable tone and good understanding of the musical content.

BAND CONCERT

In its many years of service and usefulness, Bethany Band has retained its grip on the community as a popular and efficient organization. Hjalmar Wetterstrom, conductor for a score of years, is to be commended for the excellent work accomplished. Mrs. Taylor and Mr. Hunter were the assisting artists. Mrs. Taylor gave Ritorno Vincitor from Aida. Her voice is a clear soprano of good quality which she handles with taste and discrimination. Mr. Hunter has considerable dramatic ability which was evidenced in his interpretation of Danny Deever, by Damrosch.

FACULTY RECITAL

Messrs. Wallin, Uhe and Wetterstrom gave a recital in which trios for piano, violin and cello formed the basic part of the program. This trio of musicians has done some very artistic work in years past and is a distinct asset to the musical activities of Bethany College.

ARTISTS' RECITAL

A feature of the festival was Artists' Night when the Messiah soloists appeared in recital. Miss Becker was exquisite in a group of Brahms songs. Mr. Townsley interpreted his songs effectively. Mrs. Taylor rendered her group in a pleasing manner. Mr. Hunter caught the spirit of Captain Stratton's Fancy, a ballad by Taylor, and also presented convincingly the Song of the Flea by Moussorgsky. Messrs. Wallin and Thorsen accompanied skillfully.

MACMILLEN RECITAL

Unfavorable weather diminished the outside attendance for the Francis Macmillen recital but the Lindsborg residents attended in large numbers. Mr. Macmillen is an accomplished artist and his playing of the Goldmark concerto was on a high plane of proficiency, especially the last movement which was performed with much virtuosity. Some of the shorter numbers were also splendidly done. Ralph Angell was the accompanist.

MID-WEST CONTESTS

The Mid-West Music and Expression Contests have be-



FRANCIS MACMILLEN,

violinist (center), soloist at the Lindsborg Festival. At the left is Ralph Angell, his accompanist, and at the right is Dr. Ernst Pihlblad.

B) first prize, Kathleen McMorran; second prize, Elizabeth Koops. Arthur Uhe, Hjalmar Wetterstrom, Laurin Frost, Oscar Thorsen, Arvid Wallin and Ellen Strom, of the Conservatory faculty, acted as judges. In the second contests the winners were: Voice—(Class A) Alyce Arnold, Jewel Easterling; (Class B) Dorothy De Witt, Marjorie Fee; Expression—Reuben Moses, Pauline Gaither; Girls' Glee Club—McPherson and Belle Plaine High Schools. The judges were: Thure Jaderborg, Luther Mott, Stanton Fiedler, Annie Swenson, Hagbard Brase, Hildegard Lindberg, of the Fine Arts faculty.

STUDENTS' RECITAL

The following students from the School of Fine Arts appeared in recital: Edith Gottfred, Carol Shelley, Margaret Shelley, Henry Gibson, Huldah Bell, Pauline Gleason, Cora Hanson, Clarence Sawhill, Fanny Thompson.

MARY LEWIS RECITAL

Easter Sunday afternoon Mary Lewis sang to an audience which filled the large auditorium. Miss Lewis excels in operatic roles. Coquetry, hilarity, abandon, are moods which



MARY LEWIS, SURROUNDED BY THE MEMBERS OF ALPHA ALPHA CHAPTER OF SIGMA ALPHA IOTA.

national musical fraternity, to which she was initiated as honorary member when she appeared as soloist at the Lindsborg festival.

and serious content. She was enthusiastically recalled many times and contributed several extra numbers.

SYMPHONY ORCHESTRA CONCERT

The Bethany Symphony Orchestra gave a concert with

souri and Oklahoma were represented this year. The violin and piano contest winners were: violin—first prize, Sol Bobrov; second prize, Weldon Wilber; Piano—(Class A) first prize, Olive Weaver; second prize, Una Morine; (Class

come an attractive feature of the festival. Kansas, Mis-

she portrays admirably. The audience was enthusiastic and Miss Lewis graciously responded with encores. Ellmer Zoller was at the piano.

During her stay in Lindsborg Miss Lewis was made an honorary member of Sigma Alpha Iota music fraternity for women.



SOME OF THE PARTICIPANTS AT THE LINDSBORG FESTIVAL.

Front row: Arthur E. Uhe, concertmaster; Mrs. Allen Taylor, soprano; Dr. Carl Busch, composer; Signe Becker, contralto; Hagbard Brase, director; Ellen Strom, Laurin Frost and Dolores Gaston. Back row: John Selby, Oscar Thorsen, pianist; Arvid Wallin, organist; Walter Brown, Stanton Fiedler and Oscar Lofgren, Dean of the School of Fine Arts.



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Music Notes From Coast to Coast

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

CINCINNATI COLLEGE OF MUSIC NOTES

Cincinnati, Ohio. A piano recital of interest was given recently by pupils from the class of Signor Romeo Gorno. Those who participated were Margaret Adams, Emilia Hamburg, Reba Robertson, Frances Eller, Louise Lowe and Anna Lee Fesker. Celia Kaufman and Thomas Gay, violin pupils of Ernest Pack, and Betty May, voice pupil of Mrs. Adolf Hahn, assisted. Josephine Pipkin was the accompanist.

Although echoes from the third concert of the season by the student symphony orchestra of the College of Music are still heard, Conductor Adolf Hahn announced his intention of giving the fourth and final concert of this winter series before April days turned into May and he called a number of extra rehearsals for the purpose of putting the young musicians under intensive training. The customary plan of presenting gifted soloists from the various departments of the school was scheduled to be adhered to.

Sarah Yancey Cline, in charge of the public school music department of the College of Music, was invited to speak upon the program of the music section of the Ohio State Educational Conference at Columbus, April 12, 13 and 14. She appeared upon the Friday afternoon program that week, in association with Prof. Charles H. Farnsworth, Emeritus Professor of Music Education at Columbia University. Preparatory work for the intensive summer course in public school music at the College also is engaging the attention of Miss Cline just now.

Mary Treadway, who studies dramatic art and expression with Mrs. William Smith Goldenburg, was declared winner of the first prize, a gold medal, in the Hamilton County High School's oratorical contest held in Memorial Hall on March 31.

Another prize winning College of Music student, Beulah Gieringer, of Miami town, O., who studies piano with Cora Craig Nash, was declared winner of the first prize in the contest of instrumental musicians conducted by the Hamilton County High Schools, also on March 31.

Cleveland, Ohio. The last "pop" concert of the season was given at Masonic Hall by the Cleveland Orchestra, with Rudolph Ringwall conducting. Edward Vito, harpist, played von Wilm's Konzertstück, and Alois Hruby, trumpeter, played Mascheroni's For All Eternity, while the orchestral numbers were Mozart's Turkish March, La Procesion del Rocio by Turina, Ravel's Mother Goose Suite, a selection from Paggiacci, Rimsky-Korsakoff's Russian Easter, and Sibelius' Finlandia.

Jascha Heifetz came as soloist on the regular pair of symphony concerts, playing the Brahms concerto in D major, while Nikolai Sokoloff conducted the orchestra in beautiful interpretations of Mozart's Symphony in G minor and Debussy's La Mer.

Soloists on the evening program of music by Clevelanders, which was given at the Arcade Assembly Hall, included: Jean Webster Erisman, Charlotte Murphy, Hyman Schandler, Helen Schule, Fred S. True, Russel Morgan, George Anderson, Jr., Parker Bailey and Marie Simmelink Kraft. Composers honored on the program were Parker Bailey, Ben Burrt, Bruce H. Davis, Louis Weitz, Marion Rogers Hickman, Oliver Haserodt, Frederick Williams, Clarence Metcalf, Homer B. Hatch, James H. Rogers, Ward Lewis, Hyman Schandler and C. B. Macklin. The most ambitious numbers on the program were the string quartet by Hyman Schandler and Mr. Macklin's quartet for women's voices, Wynken, Blynken and Nod, sung by Mrs. Robert Kelly, Emma Johnston, Wise, Doris Howe and Edith Kenward.

The Opera Guild, under the direction of Francis J. Sadlier, presented The Wizard of the Nile in four performances at the Engineers' Hall. F. Karl Grossman was musical director, Murray Bliss Butler art-director, Emil D'Zomba, stage manager, and Margaret Thomas Tangler, accompanist.

Herman Rosen, Cleveland violinist, played before the Ohio Federation of Music Clubs and the Ohio Music Teachers' Association at the joint convention in Dayton.

For his Wednesday evening organ recital at the Museum of Art, Arthur W. Quimby had as assisting soloist, Aaron Bodenhorn, cellist of the Cleveland Orchestra, who played the Handel G minor sonata and a Couperin suite.

The Musical Arts Club, of the College for Women of Western Reserve University, gave its annual concert in the Florence Harkness Memorial Chapel in Bellflower Road, offering a program by students. Alice Virginia Stevens contributed organ solos and Annabel Jackson played a piano group.

Danbury, Conn. A musical event of the year was the recital given by the artist-pupils of Mrs. George Livingston Taylor, Jr., at Concordia Hall.

The pupils of Maud Douglass Tweedy were heard in a song recital at the studio of the Danbury Music School. Miss Tweedy was at the piano.

Mary Lewis was the last artist of the year on the Women's League Program. A capacity audience greeted the singer, who gave much pleasure to her listeners. Ellmer Zoller was at the piano.

The Afternoon Musical Society presented the Music Study Club of Bridgeport in a Reciprocity Day Recital at the home of Mrs. William E. Mallory. The Bridgeport artists offered an exceptionally fine program. Marguerite Shannon, pianist, was heard in two groups. Mrs. Austin Chapman, contralto, and Charles Coles, baritone, were the vocalists. Helen Christie accompanied both singers.

Lee Richardson, organist of St. James' Episcopal Church, gave organ recitals on Saturday afternoons during Lent, at which large congregations were present.

Detroit, Mich. Enthusiastic enjoyment on the part of the audience marked the first of the fourteenth pair of subscription concerts of the Detroit Symphony Orchestra at Orchestra Hall. Hans Kindler, cellist, was the assisting art-

ist and was eminently satisfying in his numbers. Mr. Gabrilowitsch opened the program with Weingartner's The Fields of the Blessed. The symphony was the Seventh of Beethoven. The work of the orchestra was admirable throughout and the men and Mr. Gabrilowitsch shared with the soloist in the applause of the audience.

For the fifteenth pair of concerts, Tina Lerner, pianist, was the soloist, and her husband, Vladimir Shavitch, was guest conductor. The program was varied and somewhat out of the ordinary. Mme. Lerner played the beautiful concerto in A minor by Grieg in a manner that displayed her pianistic ability to the evident satisfaction of the audience. Her phrasing was clear and her facile fingers defined the more florid passages flawlessly, while her interpretation was markedly poetic. The orchestral numbers were: Concerto Grosso, for strings, by Vivaldi; Till Eulenspiegel, by Strauss; the Tannhäuser overture, and Flivver Ten Million, by Converse, these comprising an unusual and diverting program. Mr. Shavitch's conducting is incisive, and his effects drawn in broad lines but with good taste. He was much acclaimed by the audience.

It is a matter of comment that when a Sunday afternoon program presents one of the orchestra as soloist the audience increases in number, so a good sized audience greeted the program when Jascha Schwarzman, of the cello section, played Haydn's concerto in D minor. He was enthusiastically acclaimed at its close! Victor Kolar conducted.

For the concert of April 1, the Detroit Symphony Wood Wind Ensemble was featured. It is composed of the following first desk men: John Wummer, flute; Dirk von Emmerick, oboe; Albert Staglioni, French horn; Joseph Mosbach, first bassoon; Albert Sand, clarinet, and Vincent Pizzi, second bassoon. They played the first two movements of the Serenade in D major, op. 25, by Beethoven and made an excellent impression. Mr. Kolar presented as orchestral numbers Sylvia (Delibes), Wine, Women and Song (Strauss) and Neapolitan Scenes (Massenet).

The last of Mr. Gabrilowitsch's lectures on the Development of the Symphony was given an interesting touch by some personal reminiscences of Tchaikowsky.

Two noteworthy performances of Bach's Passion according to St. Matthew, conducted by Mr. Gabrilowitsch, were given at Orchestra Hall. No small part of the success was due to the careful training of the choir by Victor Kolar, while Charles Frederic Morse, director of the Madrigal and Orpheus clubs, is also entitled to much credit. Detroit owes a great debt of gratitude also to the business acumen of Jefferson B. Webb and the Symphony Society which made the pilgrimage to New York possible. All concerned were most enthusiastic upon their return and could not say enough of what they all termed one of the most thrilling events of their lives.

The last concert of the Detroit String Quartet was given April 10 at the Detroit Institute of Arts. Two Schubert quintets comprised the program. The first was opus 163, in which the quartet had the assistance of Jascha Schwarzman, cellist; the second in A major, opus 114, was played by Gabrilowitsch, Scholnik, Coffey, Miquelle and Brohan, contra bass. While a good ensemble was maintained in both, the melodic and familiar "Forelle" theme in the second appealed more strongly, to say nothing of the beautiful effects given the work of Mr. Gabrilowitsch at the piano.

Announcement has been made that the executive board of the National Federation of Music Clubs has accepted the invitation to hold its November meeting in Detroit.

A meeting of the Wayne County Chapter of the Michigan Music Teachers' Association was held at the Twentieth Century Club following a luncheon. The officers for the ensuing year were elected.

El Paso, Tex. The Woman's Choral Club gave its annual concert at the Woman's Clubhouse. The program included Spanish and Italian numbers and a Chinese ballad, The Flower Fair, written by Lillian Hague Corcoran especially for the Woman's Choral Club, and presented for the first time at this concert. Charles Andrews directed the program and Mrs. E. F. Cameron was accompanist. Soloists were Mrs. J. J. Kaster, Florence Crissey, Mrs. W. T.

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Owen, Mr. Andrews, Mrs. Cameron, Mrs. W. D. Howe and Mrs. Rowland Gilchrist.

Twelve pianists, playing six pianos, were the feature of the ensemble program given by the MacDowell Club. Mary Goodbar Morgan, head of the music department of the El Paso School for Girls, was program chairman. Ross V. Steele, director of the El Paso Symphony Orchestra, directed the ensemble and the instrumental groups assisting. The pianists were: Dorothy Learmonth, Laredo Miller, Yvonne Baber, Frances Casselberry, Dorothy Danielson, Eugenia Smith, Jewel Trent, Dorothy Durham, Mmes. Walter Ponsford and Ethel Barrett.

The El Paso Symphony Orchestra, now in its second season, will give a concert at the Scottish Rite Cathedral, this month. This organization has made wonderful progress during its short lifetime and has won the enthusiastic praise of El Pasoans as well as prominent visiting musicians who have heard it.

Gil Valeriano, Spanish tenor, was enthusiastically received here and in Mexico during his tour in this part of the country.

G. B. B.

Los Angeles, Cal. The twelfth pair of symphony concerts by the Los Angeles Philharmonic Orchestra offered a varied program and introduced again that very satisfactory singer, Florence Austral, as soloist. The program opened with Mozart's Magic Flute overture, familiar to all but showing new beauties under the baton of Georg Schmevoigt. Miss Austral then sang a double number, Weber's Ocean Thou Mighty Monster, from Oberon, and Wagner's Dich theure Halle from Tannhauser. She gave a finished and inspiring rendition and was given an ovation. The last half of the program was devoted to Schubert's symphony No. 7 in C major. This was delightfully played, the woodwinds making the most of their opportunity. The wind instruments all being prominent in this score make a work of extreme interest and variety. As usual, Schmevoigt was recalled many times, and the orchestra obliged to stand.

The twelfth popular concert was unusually fine and contained three novelties. Chabrier's overture, Gwendoline, was heard for the first time. Three Berlioz numbers followed—The Dance of the Sprites, The Dance of the Sylphs,

(Continued on page 48)

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Emily Roosevelt's Rapid Progress

Emily Roosevelt, young dramatic soprano, has been enjoying one of the best seasons of her career for it has included a number of important engagements. She has only been singing a little over three seasons and, in fact, did not intend taking up singing as a profession until she was urged to do so by her teacher, Florence Wessell, with whom Miss Roosevelt has been working for six years. She has never studied with anyone else and to this fact she attributes much of her success and says that when a singer finds a teacher who has what she is seeking, if she has the good sense to stick to her and not try one after another as so many seem to do these days, her progress will be greater.

Mrs. Wessell, according to Emily Roosevelt, is "a wonder." Besides knowing the voice thoroughly she is a splendid musician and an accomplished pianist. It was while she was working with Mrs. Wessell that the New York vocal teacher decided that Miss Roosevelt had the voice and assets for a successful concert career, Miss Roosevelt placed herself completely in Mrs. Wessell's hands. Three years ago the young soprano tried her wings in the concert field. Wisely she began in a small way, filling little dates and gaining actual experience. One of her first concerts was at the Woman's Club, and later at the Schubert Club in her home town, Stamford, Conn., where she was cordially received. But then Miss Roosevelt figured sensibly that she was singing for some of her friends and they might just be kind. Next she sang in a joint recital with Bachaus, pianist, at Town Hall, when the critics spoke favorably of her singing and her art. Other dates followed, and each time the singer made a good impression. In her second season she was soloist at the Springfield, Mass., Festival, appearing on the same program with Mary Lewis and Leon Rothier. The Canandaigua Festival followed, and then the Handel and Haydn Society of Boston engaged her for the soprano role in the Easter performance of Elijah. This Easter she returned to the same organization for participation in two works: Henry Hadley's New Earth and Wolf-Ferrari's New Life.

Miss Roosevelt has also been engaged as soloist at the Third Church of Christ Scientist on Park Avenue and 63rd Street. During the period from April 18 until May 15 she is singing the title role of Aida with the Festival Opera Company of Chicago, other members of the company being Ernest Davis, Kathryn Browne, Ivan Steschenko, Raymond Koch and John Ross Reed, with Ernest Knoch as



EMILY ROOSEVELT

musical director. The company is touring the middle West, under the management of Clarence Cramer.

Miss Roosevelt is now under the exclusive management of Betty Tillotson, who predicts a big season for her artist for 1928-29. This summer Miss Roosevelt will probably go abroad, but as yet her plans are a little indefinite.

Bearing such an illustrious name as she does, many people have wondered if the singer were related to the late President. This, she claims, is so. The first head of the Roosevelt family in America, according to the singer, was Claes Martenzen Van Rosenvelt, who settled in New Amsterdam in 1649. One of his descendants was a first lieutenant in the Revolutionary War, and a member of the Corsicans. Later he joined a company that was organized in Plattsburg, who wore green coats, with a red heart sewn on their sleeves under the motto of "For God and Right." Their hats, which were cocked, carried another motto: "Liberty or Death." Miss Roosevelt's relationship to the late Col. Theodore Roosevelt is that of a distant cousin, so that the title of "American soprano, who has been trained only in America," is by no means out of place. V.

Chicago Endorses Paul de Marky's Playing

Herman Devries, in the Chicago Evening American, in reviewing the concert of Paul de Marky, pianist, said in part: "I heard part of a piano recital given by a young and talented Hungarian musician, whose personality is as engaging as his art seems sincere, unaffected and interesting. Haydn's variations, for example, were touched with a good deal of individual charm and variety of phrasing and effect. This alone is a promise, for if there is anything in the realm of piano literature that needs red blood and ingenuity, it is the interpretation of variations, and I don't care who wrote them."

Mannes School Orchestra Plays

The orchestra of the David Mannes Music School played on April 21 for the opening of the Parents Exposition at the Grand Central Palace, New York. The orchestra is conducted by Paul Stassevitch. Two children, Hinde Barnett and Stephen Hero, were violin soloists. Mrs. Mannes spoke at the conference on April 24.

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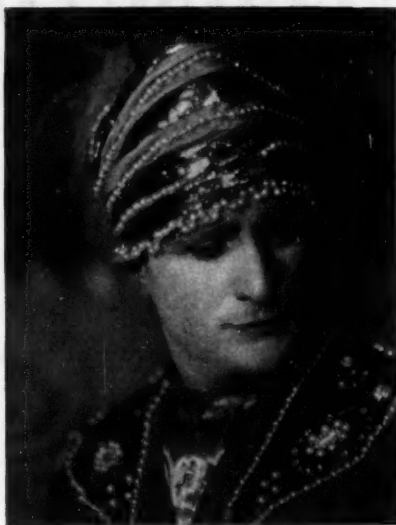
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King Victor Emmanuel Honors Lauri-Volpi

A cable received in New York announces that, upon request of Mussolini, King Victor Emmanuel has bestowed upon Giacomo Lauri-Volpi, Metropolitan Opera Company tenor, the order of Commander of the Crown of Italy. In



GIACOMO LAURI-VOLPI,

upon whom the King of Italy has bestowed the order of the Commander of the Crown. He is shown here as Calix in Turandot, which he will sing during the Verona season in August.

In addition, Prince Spada Potenziani, Governor of Rome, has given him the insignia of the order in the Roman Capitol. Prince Spada Potenziani took this opportunity to thank the Roman tenor again for his civic sacrifice in appearing at the Royal Opera House in Rome, leaving a contract, it is said, with the Metropolitan Company in New York, where he was engaged for the entire season; he left in January to fulfill the contract with Ottavio Scotto in Rome.

Since his debut at the inaugural opening of the Royal Opera there, in Boito's Nerone, Lauri-Volpi has sung in Aida and Trovatore, and in the latter opera the tenor scored a decided hit.

Lauri-Volpi is going to Buenos Aires the first week in May to appear at the Colon there, under the baton of Tullio Serafin. Among the operas he will sing will be a revival of Carmen, in Italian, with Gabriella Besanzoni. After two months at the Colon, Lauri-Volpi will return to Italy to appear in August at the arena in Verona in Turandot and Rigoletto, under Bellezza's baton. In October he will sail for New York for his season at the Metropolitan Opera House.

Press Praises Brailowsky

Alexander Brailowsky played in Berlin on February 25, as already chronicled in the MUSICAL COURIER, and was received with acclaim both by the public and the press. In Belgium, Brailowsky played on March 17 and 18, in Brussels and Liège, both concerts being sold out. In Brussels the recital was given in the Theatre Royale de la Monnaie on a Saturday afternoon, which is a very bad concert day there, but the hall was entirely filled. On March 20 he played for the second time this season in Berlin and the great Beethoven Hall was jammed.

Some very brief excerpts of the comments of the Berlin Press follow: "A genius of the pianoforte" (Taegliche Rundschau); "In the F minor Fantasia, the Grande Polonaise in A flat major, and in a few studies, he has given brilliant performances, from the point of view of technic, cultured touch and musical creativeness" (Berliner Lokal-anzeiger); "Brailowsky is a pianoforte artist of a great calibre, and undoubtedly the only one among the recent names of virtuosi of the season on the pianoforte who has acquired an international reputation" (Signale); "Concerts of such a high artistic calibre are of very rare occurrence" (Allgemeine Musikzeitung); "As the powerful conqueror of the kingdom of touch, we have already met Alexander Brailowsky last year" (Deutsche Allgemeine Zeitung); "His marvellous rendering of the Fantasy in F minor, the Polonaise in A flat major, as well as the smaller studies, all were played in such splendid, flowery tones, with so intelligently restrained a temperament, that we realized it all as a very rare experience" (Der Tag).

N. Y. School of Music and Arts Concert

The West Side Y. M. C. A. hall was well filled on April 12, when the annual concert was given for the Fordham M. E. Church, by students of the N. Y. School of Music and Arts, Ralfe Leech Sterner, director. Twenty-one numbers for piano, voice, violin, and violin ensemble (fifteen players) made up the program. Among new appearances should be mentioned Margaret Toohey, soprano, who sang a love song charmingly. Mary Grahn's songs were done with excellent style, and Elizabeth Fey was one of the best singers. Jean Borloz, dramatic tenor, was encored, and Shirley Portinoi, violinist, proved herself a very talented girl. Margaret Smith played the Chopin Military Polonaise with appropriately full toned interpretation, and others who appeared have previously received mention. Alice Davis was the very capable accompanist.

Yost and Mitchell Play Brahms Sonatas

Gaylord Yost, violinist, and Earl Mitchell, pianist, gave Pittsburghers an opportunity of hearing the three sonatas for violin and piano by Brahms when they appeared in recital in that city on April 16. It is seldom that music lovers have the opportunity of hearing these great works on one program. Both artists were in fine form and were recalled many times by the enthusiastic audience.

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Music Notes From Coast to Coast

(Continued from page 45)

and the Hungarian March from the Damnation of Faust. The next number was a Fairy Suite, by Roland Diggle, a Los Angeles man. It consisted of three numbers—Coming of the Fairies, which had to be repeated; The Fairy Queen, a particularly charming dance, and Back to Fairyland. The suite was enthusiastically received. Debussy's La Damselle Elue, the third novelty, called for the assistance of Marjorie Dodge, soprano, as soloist, and the women's voices from the Philharmonic Chorus and the University Choral Club, University of California, in Los Angeles. The program was closed by the Strauss tone poem, Death and Transfiguration, which was given a marvelous reading.

The Los Angeles Oratorio Society gave Bach's Passion of Our Lord According to St. Matthew at the Philharmonic, directed by John Smallman. Clifford Lott, in the role of Jesus, sang impressively. The other parts were also well taken and the chorus work was exceptionally good.

John McCormack gave his third concert under the Behymer management before a packed house at the Shrine Civic Auditorium. Edwin Schneider accompanied him, and Lauri Kennedy furnished the cello solos. Henri Deering, a St. Louis pianist now in Los Angeles, played a group of piano numbers in the middle of the program, at McCormack's request, and was very heartily received.

Darlene Rust, until recently sales-girl in a local department store, in a tryout for the chorus of the Los Angeles Opera Company, was pronounced by Gaetano Merola to have the "most marvelous non-professional" contralto he ever heard. She has been given a scholarship by Pietro Cimini and will be offered every opportunity with the local opera company.

The last of the finals for the resident artists' auditions for appearance with the Hollywood Bowl Orchestra at this summer's concerts, took place in the Bowl itself. Those selected from the many artists appearing, any of whom would be successful if given the opportunity, and so making selection very difficult, were Nicholas Ocki-Albi, cellist, from the cellist section of the Philharmonic Orchestra; Arthur Hitchcock, pianist, who has studied and concertized abroad, appearing with several European orchestras, and Rosalie Barker Frye, contralto, recently coaching with Watkins Mills, who located here from Canada. The board also recommended to the directors that Harry Ben Gronsky, "wunder-kind" violinist, be given an opportunity to appear at the last concert of the season, which is a request program conducted by Eugene Goossens. Melville Avery, baritone, was also recommended for his artistic work to appear if possible on the same program. B. L. H.

Omaha, Neb. As the main number for the season's final concert of the Omaha Symphony Orchestra, Sandor Harmati, conductor, chose for performance the Unfinished Symphony by Schubert, and, in further recognition of the Schubert centenary, the same author's Military March, as orchestrated by Leopold Damrosch. The natural charm of these works, aided by Conductor Harmati's subtle and exquisite phrasing, keen rhythms and well balanced dynamic scheme, earned for them an enthusiastic welcome on the part of the audience. A pleasing novelty was a suite arranged from Rameau's opera, Castor and Pollux, by F. A. Gevaert. Tchaikowsky's Nutcracker Suite was skillfully played, and Liszt's Les Preludes exerted the usual powerful sway. It was announced by the local press that Sandor Harmati has been engaged for another year as leader of the orchestra.

The Little Symphony Orchestra, an organization doing splendid work in the way of training younger musicians, gave a concert at the Technical High School under its efficient leader, Rudolph Seidl. Beethoven's first symphony was played; also an overture by Weber, Finlandia by Sibelius, and a Strauss waltz. Cecil Berryman, a gifted local pianist and composer, was heard in an original Fantasia Allegro, for piano and orchestra, which proved to be very pleasing music and excellently played. A ladies' chorus sang a Wagner number under the direction of Mrs. Karl Werndorff.

The Tuesday Musical Club presented the Flonzaley Quartet as the final attraction of its present season. Works by Mozart, Debussy and Beethoven were beautifully played by this splendid ensemble, who were impelled by enthusiastic applause to add several extra numbers. J. P. D.

Paterson, N. J. At the Woman's Club the pupils from the class of Iris Brussels, assisted by Carl Wageman, cellist, recently appeared in recital. Among the large audience were musicians and critics from out of town. Those who participated were: Raphael Godwin, Louise Kuhn, Celia Bernstein, Rose Miller, Lillian Kavner, Betty Katz, Cecile Friedman, Sylvia Miller, Emily Kruse and Ruth Dreyfuss. Mr. Wegemann gave several cello numbers and was required to respond with encores. Z.

Portland, Ore. Marie Morrissey, contralto, appeared as soloist at the fifty-eighth concert of the Apollo Club, William H. Boyer, conducting. Miss Morrissey and the club did full justice to Rubinstein's Seraphic Song, scoring heavily with the large audience. Frank Eichenlaub played the violin obligato, while William Robinson Boone presided at the municipal organ. J. MacMillan Muir, tenor, sang the incidental solo in Schubert's Omnipotence. Piano accompanists were Robert Macdonald, Edgar E. Coursen and May Van Dyke.

Paul Althouse, tenor, brought here by the Nero Musical Bureau, was heard by a large and enthusiastic audience in the new Masonic Temple. Myron Jacobson served as accompanist. The recital was broadcast.

Directed by Jacques Gershkovich, the Portland Junior Symphony Orchestra gave its third and final concert of its fourth season in the Public Auditorium, playing Beethoven's First Symphony and winning cries of bravo. Unstinted praise is due to the orchestra, which numbers ninety-five boys and girls in their 'teens. The organization, which maintains a complete instrumentation, is sponsored by the Junior Symphony Orchestra Association, Mrs. Elbert C. Peets, manager.

Marie Sundelius, Metropolitan soprano, whose voice calls for the highest praise, was enthusiastically greeted in recital

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Music Notes From Coast to Coast

(Continued from page 48)

at the new Masonic Temple. Myron Jacobson furnished the accompaniments. The Nero Musical Bureau had charge of the program. J. R. O.

San Antonio, Tex. An unusually impressive and reverent rendition of Dubois' The Seven Last Words of Christ was given on Good Friday in the municipal auditorium before an audience which completely filled the house, with an overflow of twenty-five hundred outside, making a second rendition necessary. The productions were given free to the city as an Easter offering by an anonymous donor. This was the second yearly production. Too much cannot be said in praise of Walter Dunham, the conductor, through whose attention to every detail it was such a success. He conducted both the large chorus and orchestra in a splendid manner. The fine soloists were Marie Sundelius, soprano; Dan Gridley, tenor, and Jerome Swinford, baritone. Each brought to the music a rich, beautiful, reverential quality of tone, and musicianly interpretation which will stay long with those who heard them. Fine support in several numbers was given by Estelle Jones, playing the municipal organ. A beautiful effect was obtained in the seventh word, when the house was completely darkened, and a cross—dim, and then growing brighter—was seen over the heads of the chorus, as Christ, We Do All Adore Thee, was softly sung in conclusion. Clarence Magee, David L. Ormesher, and E. A. Murdoch, assisted in drilling the chorus in preparation for the general rehearsals.

Hugh McAmis recently presented two programs of organ music, at the First Baptist Church, which were enjoyed. Ora Witte, soprano; Alexander Johnston, tenor, and Joseph Burger, baritone, assisted on the first program with a trio from The Creation, Haydn, beautifully sung, and Miss Witte also sang the Inflammatus et Ascensus (Rossini); assisted by the choir. Her rendition showed her rich, full quality, with fine ringing high tones, to fine advantage. Dreams, written by Mr. McAmis, was of special interest. S. W.

San Francisco, Cal. A large audience heard Harold Bauer at his only San Francisco recital, which took place in the Exposition Auditorium under the management of Selby C. Oppenheimer. Bauer undeniably belongs to the most distinguished pianists of our time. His deft and facile surmounting of every difficulty is amazing. His playing never attempts to dazzle the hearer, holding aloof from cold, self-satisfying bravura, emotional exaggeration and subjective innuendo.

Between rehearsing and singing at our Spring Music Festival, Florence Austral, Australian soprano, has had a very full week. However, she found time to give a song recital before a capacity audience in Scottish Rite Hall and once more scored a triumph with her brilliant art and her voice of commanding power. She was aided at this recital by John Amadio, flutist, and Sanford Schlusell, pianist.

Robert I. Bentley, president of the San Francisco Opera Association, and Gaetano Merola, its director general, have for a second time been decorated by the Italian government.

San Francisco County branch of the California Music Teachers' Association, Henrik Gjerdrum, president, held its meeting recently at its new headquarters in the Sorosis Club. The program included a piano number by Marie L. Cain, a talk on Franz Schubert by Frank Carroll Giffen, and a group of Schubert songs by Gertrude Weidemann with Beatrice Clifford at the piano.

Ernest Bacon, Giulio Silva and Robert Pollak plan to give a comprehensive six weeks' summer course at the San Francisco Conservatory of Music during June and July.

Ada Clement and Lillian Hodghead, associate directors of the conservatory, announce also that a number of summer classes in music theory will include the study of counterpoint, solfège, harmony, musicianship and ear-training.

Ernest Bloch is giving a series of lectures in which for the first time he is discussing his life and his works. Many musical illustrations of Bloch's works by the composer and assistant artists accompany the lectures. C. H. A.

Spokane, Wash. The group of violin pupils of Leon Peterson and piano pupils of Frank Sanders gave a joint recital at their studio, which was well attended and a fine program presented.

The All College Glee Club of Whitman College, Walla Walla, Wash., gave a splendid program at the North Central Auditorium under the direction of Howard Pratt. Esther Sunderquist Bowers directed several selections with her fourteen piece "symphony orchestra." Chorus numbers included musical and classical arrangements. Mary Catherine Breck was the soprano soloist and one of the features of the evening was a violin solo by Virginia Hoxsey of Spokane.

Stainer's Crucifixion was given a fine rendition at the First Presbyterian Church by the United Lutheran Church Choirs of the City of Spokane under the direction of Edward Florine, musical director of Our Saviour's Lutheran Church. One hundred voices participated with the following soloists: Paul Gelvin, tenor; Wendell Ricketts, baritone; and Mrs. A. E. Giness, soprano.

The Easter cantata, From Death to Life, was presented at St. Paul's M. E. Church under the direction of Mrs. Dayton Stewart. A large audience was present.

Under the direction of Eugene Storer, choirmaster, selections from Stewart's Hound of Heaven were given at All Saint's Cathedral. People were turned away, and he has been asked to repeat this oratorio.

The Westminster Congregational Church Choir, under choir director Frank Tattersall, gave The Creation with a chorus of fifty voices and the following soloists: Mrs. Baldy Strang, Mrs. Herbert Swanson, Gordon Cross and Harold Cassill.

The Central M. E. Church, under direction of George A. Stout, musical and choir leader, gave a splendid program recently. The soloists were Arthur Hilbush, Mr. DeRiemer, Ruth Sampson, and Mrs. W. B. Geiter. J. de W.

Washington, D. C. Three rather novel recitals, to mark the close of the regular music season, were those given by the Elena de Sayn String Quartet. The programs were devoted to Schubert, Brahms and Kreisler in the order named. Not all of the works selected were limited to the quartet form, with the result that there was a decided lack of monotony in the series. Assisting artists were of high order and so rendered valuable aid in the productions. Sophocles Papas, guitarist; Malton Boyce, pianist, and Armand Paquay, playing the French horn, served in their several capacities, as such. Elena de Sayn, who originated the idea of the concerts and who got together the quartet, deserves a large share of credit for the success of the affairs. The unit, while but newly formed, plays most commendably. Associated with Miss de Sayn in the quartet were Gwendolyn van Hulsteyn, second violin; Lydia Brewer, viola, and Margaret Day, cello.

Mary Jordan, contralto, returned to local circles in a recital of great brilliance and tremendous musical import. This gifted singer has been in the Orient for several seasons, and her absence has been keenly felt in the artistic environs of the National Capital. She signaled her re-entry by offering an extremely difficult, and at the same time eminently delightful, program of songs by Beethoven, Ronald, Strauss, Lenormand, Rabey, MacFayden, Weaver and Beach. In addition there was a group of native Philippine Island melodies sung in the various dialects of that country. These were refreshingly new, and together with the clarifying remarks of the singer, in connection with them, made a most delightful innovation. The assistance of George Wilson at the piano was of value.

Myron T. Whitney, basso, and Helen Howison, soprano,

were heard in a recital that for choice of program and elegance of delivery has not been equalled here in some seasons. Mr. Whitney's groups were chosen with utmost care and depicted the full artistic sense which is his. No less a charm was the series of songs Miss Howison rendered. To name one would necessitate listing the entire bill offered by both singers but it is hardly possible to pass the compositions of Rhene-Baton, Koechlin, Bath, Fontenailles and Brahms which Mr. Whitney gave, or the inserts of Szulc, Morley, Olmstead, Wentzell and Lehmann programmed by Miss Howison, without a special mention for their merits. George Wilson was also the accompanist of fine capabilities on this occasion.

A costume recital by Dorothy Tyler, soprano; Evelyn Scott, violinist, and Kathryn Rawls, pianist, at the Georgetown Presbyterian Church, was attended by a capacity gathering. Mrs. Tyler sang numbers chiefly from the Old English school, with discreet choice and satisfactory vocalism. She was recalled continuously and replied with several extras. Miss Scott plays her instrument very well for one of her youth, her steadiness, surety and intelligent ideas reflected in her interpretations indicating a bright future for this talented young musician. Miss Rawls, a soloist of note, did not offer any separate selections, to the disappointment of the audience, but her accompaniments were of a high order of excellence.

A rather striking recital by quite an accomplished young pianist was that which Helen McGraw presented at the Arts Club. Miss McGraw is a student at the Peabody Conservatory in Baltimore and came to this city as a guest of the club. She delivered a serious program in a commendable fashion that spoke admirably for her instructors. Her equipment, both technical and mental, while yet quite long from the mature stage, is, nevertheless, commensurate with her development.

Juanita Froelich, soprano, and Suzanne Savoy, harpist, were heard at the Willard Hotel in a joint recital of considerable charm and accomplishment. Both soloists were heartily applauded for a complex and attractive list of compositions, capably executed and quite newly visualized.

The third annual concert by the junior organizations of the D. C. Federated Music Clubs was held at the Wilson Normal School and was participated in by about seventy-five of the younger element. The musicale took the form of historical periods. Mary Ware Goldman was the chairman of the occasion and responsible for a most unique and praiseworthy effort.

The Philadelphia Orchestra closed its local season under the direction of Pierre Monteux, again delighting a large audience.

Giovanni Martinelli's recital was a great success, the tenor singing in fine fettle and with his accustomed vivacity. He was recalled many times. Ada Paggi, assisting soloist, added several groups of songs. Salvatore Fucito, ever a genuine artist, accompanied with much skill.

Kurt Hetzel entertained at his studio in honor of Mrs. H. H. A. Beach and Sylvia Lent. Several pupils of this popular teacher offered a number of songs in contribution to the evening's entertainment and indicated that their training is thorough, musicianly and properly serious. No studio recital at Mr. Hetzel's is ever complete without a section of the time being turned over to the host for his own characteristic and sharply defined piano groups. T. F. G.

Katherine Bellmann Studio Notes

Elliott Golde, tenor, gave a program of German Lieder at the Musical Art League recently. Mr. Golde has also appeared as soloist at a number of private musicales.

Celia Schriffin, lyric soprano, was soloist at a program given by the Parents' Association of Talmudical Institute. Fern Gray, lyric soprano, gave a program of songs over WHN during the "Woman's Hour," presented by the New York Evening Journal. Wilma Miller has returned from the Middle West where she gave a number of successful concerts. Marion Bergman had several singing engagements while in St. Louis and Chicago. Henry Lynskey is back in New York after an extensive Chautauqua tour.



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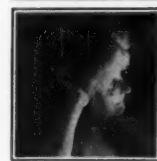
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Elliott Schenck Celebrates Anniversary

In March, Elliott Schenck invited friends to celebrate the anniversary of the first time he conducted Lohengrin, which work he has since conducted two hundred times. This event occurred some years ago, and the accompanying picture shows how he then looked when with Walter Damrosch's German Opera Company; the cast included Gadski, Kraus, Mertens, and other well known singers.

"I learned the opera, orchestral score, almost by heart," he said; "Mr. Damrosch allowed me half an hour at rehearsal to try over a few tricky places, which was all the rehearsing I did. As my experience in opera conducting had been limited to a performance of Il Trovatore, I was almost paralyzed with fear. To add to this, as I entered the Grand Central Station to entrain for Hartford for the performance, our stage manager rushed up to me saying the chorus had gone on strike, and refused to leave town unless their demands were satisfied. Now my regular job in the company was that of chorusmaster, and as I look back I imagine I ruled things with a pretty high hand. I went to the corner of the station, where they were, and said there was no one present with authority to parley with them, added that it was immaterial to me whether they remained in New York, went to Hartford, or even I boarded the train. Presently out of the corner of my eye I beheld the chorus one by one passing my car to theirs. After the performance many of them apologized, assuring me that had they known I was conducting they would have been more considerate."

Mr. Schenck showed many flattering criticisms of the performance. "Elliott Schenck carried the musicians through the intricate orchestration with remarkable skill and appreciation. . . . There was dash and enthusiasm in his leading, and the orchestra won enduring laurels," said the Post, while the Hartford Telegram stated: "The excellent methods of Conductor Schenck won the approval of the audience, and the skill he displayed showed thorough knowledge of the music."

Mr. Schenck said that although he remained with Mr. Damrosch's company two seasons, he was never asked to conduct again.

Philadelphia Operatic Society Launching Drive

The Philadelphia Operatic Society was organized twenty-two years ago for the purpose of developing an interest in opera in English. It has survived the many storms usual to all such enterprises, and now it is felt that the time is ripe to start a movement to establish and develop a permanent school of opera where young singers with trained voices may receive dramatic training to fit them for an operatic debut, which the school plans to enable them to secure. Mrs. John J. McDervitt, Jr., and Mrs. Edwin A. Watrous, director general of the society, therefore have organized a drive for 50,000 members, and it is hoped to enlist in the work people from all walks of life. In this way the scope of activities will be enlarged and young singers of merit may become interested in the society who otherwise would have no way of studying under recognized masters. The society plans, by giving the people opera in English and at prices that the masses can afford, to create in time a demand for opera which will inspire the American composer to give to the world all-American opera. Two performances already have been given this season, Von Flotow's Martha and Offenbach's Tales of Hoffman, in which a number of young singers had an opportunity to show their ability, and Bizet's The Pearl Fishers will be given at the Academy of Music on May 16, a translation of the work having been made from the original French, with four young singers of non-professional rating in the leading roles. Alberto Bimbini is musical director of the Society and Enrica Clay Dillon has charge of the dramatic department.

According to an announcement, the organization will maintain a permanent staff of high rating to coach in opera, English, drama, ballet, pose plastique, costume designing, ensemble training and sight reading.

The society is not a commercial venture, none of the officers nor artists being paid.

Klibansky's Summer Plans

Diagonally opposite Carnegie Hall, New York, is The Osborne, an apartment building, and here Sergei Klibansky has his residence and studio. This summer he goes to Europe, accompanied by a party of vocal students, first teaching in Berlin and Dresden, and spending the rest of the summer in Switzerland. The conductor and general music director, Otto Klemperer, is especially interested in the Klibansky instruction, for his wife studied with him, and suggestions from him result in many German singers seeking his vocal advice.

A brief call on Mr. Klibansky found the ever genial vocal teacher momentarily disengaged. He said there was a fine field for American singers in Europe, and that Music Director Klemperer told him he was always on the lookout for fine voices.

He was asked "Where have you had master classes?" and Klibansky replied: "In Seattle, Chicago, Memphis, Boston, Columbus, St. Louis and Roanoke, Va., beside those abroad; I find these classes especially interesting and stimulating, for one enters a new field, becomes busy with new voices, many of them very beautiful, and soon notes the positive progress of each pupil. It is fine to see one's vocal practice bear such fruit, convincing the teacher that his is the right method."

Singers from the Klibansky studios are heard almost everywhere, over radio, in concerts, operas, oratorio and church, and he has been well called "Master of Vocal Art."

Gitla Erstinn's Re-engagements

As a result of Gitla Erstinn's success when she appeared at the Kingston Choral Society concert, with five other choral organizations participating, she has been engaged to appear with the Poughkeepsie Orpheus Club, May 15, and the Middletown, N. Y., Apollo Club on May 28; both organizations are under the direction of Andrew Baird.



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Opera at La Scala

MILAN, ITALY.—The fourteenth week of the Scala season offered repetitions of *Cavalleria Rusticana*; the ballet, *Vecchia Milano* and *Pagliacci*, and the season's first performance of Donizetti's *Daughter of the Regiment*, with Toti Dal Monti in the title role. This opera has not been given at La Scala since 1840; at that time six performances were presented. The object of the present revival was to exploit the marvelous technic of this gifted world renowned coloratura soprano. She was exquisite and well deserved the demonstrations of thunderous applause. The opera is well suited to her, both vocally and artistically; her coloratura work would be difficult to equal, and she made a charming picture. Others in the cast were De Muro-Lomanto as Tonio, who was adequate; Umberto De Lelio, as Sulpizio, excellent; Olga De Franco, who filled the role of the Marquis competently. Gabrielle Santini conducted with spirit, also directing the ballet, *Vecchia Milano*, which was given with this opera.

The fifteenth week saw the season's first performance of *Il Cavaliere della Rosa* (*Rosenkavalier*), conducted by Richard Strauss, specially engaged by La Scala to conduct eight performances of his own works. This great composer and conductor was enthusiastically received. He capably controlled La Scala's splendid orchestra and brought out all the beauty of this fascinating score. The cast was the same as last season: Mercedes Llopert as La Marescialla, who fills the role charmingly; Conchita Supervia, as Ottavio, pleasing both to eye and ear; Inez Maria Ferraris, a fascinating Sophia; Umberto De Lelio, a splendid and amusing Baron Ochs. The other roles were capably filled by tenor Menescaldi, Vanelli, and Faninali. Artists and maestro were called many times to the foot-lights by the well pleased audience.

This week also saw the season's first performance of *Trovatore*. In the cast were: Gianina Arrangi-Lombardi as Leonora, a role well suited to this talented dramatic soprano; Giuseppe Merli as Manrico, who was not in his best voice but gave an artistic interpretation; Carlo Galeffi, the Count of Luna, whose interpretation was excellent; Irene Minghini-Cattaneo (new to La Scala), heard to good advantage in the role of Azucena, her interpretation being excellent both vocally and artistically, Giuseppe Pasero, a splendid Fernando. Maestro Panizza conducted.

The sixteenth week of the season offered repetitions of *Rosenkavalier*, *Trovatore*, and the season's first performance of *Salome*, with the ballet, *La Leggenda di Giuseppe*, both Strauss compositions. Florica Cristoforeanu (new for La Scala), in the title role, is an artist of great talent and has a voice of exquisite quality; her interpretation was well accepted. Alessandro Dolci was again heard as Herod, his interpretation being familiar to La Scala audiences. Cravcenko was cast in the role of Herodiade. Borgioli, in the role of John the Baptist, sang well. Strauss conducted with much vigor, revealing many points of exquisite beauty in this eccentric music drama. The artists and composer-con-

ductor received seven warm recalls at the close of the opera. The ballet, *La Leggenda di Giuseppe*, which followed the opera (first time at La Scala), was exquisitely staged and well received. The music has many points of beauty. Vincenzo Celli, primo ballerino of La Scala, portrayed the character of the young and innocent shepherd, Giuseppe; his poses were graceful and artistic and he received much applause. Cia Fornaroli, prima ballerina, was exquisite as always. Very graceful was Piovella-Ansaldo in the role of the slave; La Bianchi made a regal Queen. Strauss conducted with taste.

ANTONIO BASSI.

Ireland's Music Competition Festival

The program and condition for the Tailteann Games to be held in Dublin, August 11 to 26, 1928, under the presidency of John Count McCormack, has just been received at the MUSICAL COURIER office and indicates that this great Irish national festival of music, art, literature and sport, will outshine the meetings of 1924 in every particular. This festival is of greater antiquity than the Olympic Games, and was revived after a lapse of seven hundred years in 1924, drawing competitors from the four continents. The music competitions include one for military bands, for the John McCormack cup for brass and reed bands; two for civilian bands; the first being for bands not numbering more than fifty players, and the second for bands of not more than thirty-five players; a competition by flute bands; a competition for the ordinary harp; a competition for the small Irish harp; a competition for Uilleann pipes; another for war pipes; one for pipe bands; one for traditional fiddle; for choral singing in Irish, mixed voices and female voices; for choral singing in English, female voices, male voices and mixed voices; for vocal solo; and for traditional singing, female voices and male voices.

In the juvenile section there are choral singing competitions for primary girls' school choirs, primary boys' school choirs, secondary girls' school choirs, secondary boys' school choirs, and juvenile choral singing in Irish.

Those interested may apply to the Secretary, Music Committee, Aonach Tailteann, Mansion House, Dublin.

Irene and Emery Lee Write from Singapore

The following comes from Singapore and was sent by Irene and Emery Lee, well known residents of Highland Park and Chicago, now on a pleasure trip around the world: "They furnish us with copies of the MUSICAL COURIER on all our steamers—so even though we would think of you any way, they are ever present reminders. Having a great time. Most cordial greetings from Irene and Emery Lee."

Though Mr. and Mrs. Lee are not professional musicians they are known to many members of the profession. They lavishly entertain singers of the Ravinia and Chicago Civic opera companies in Highland Park, during the summer months, and a Ravinia season without the Lees would be like a Thanksgiving dinner without a turkey. The Lees will be back in Highland Park for the opening of the Ravinia season next June.

New York Concerts

Thursday, May 3

AFTERNOON

Maul von Steuben, song, Town Hall.

EVENING

Benefit Concert for St. Andrews, Carnegie Hall.
Lenora Sparkes, song, Steinway Hall.

Friday, May 4

EVENING

Juilliard Graduate School, Town Hall.
Neighborhood Playhouse and Cleveland Orchestra, Manhattan Opera House.

Saturday, May 5

AFTERNOON

La Meri, dance, and Frederick Bristol, piano, John Golden Theater.

EVENING

The Synthetic Guild, Steinway Hall.
Neighborhood Playhouse and Cleveland Orchestra, Manhattan Opera House.

Sunday, May 6

AFTERNOON

Ida Strongin, Pupils' Piano Recital, Steinway Hall.

EVENING

Copland-Sessions Concert of Contemporary Music, Edyth Totten Theater.
Norma Gertwin, song, Steinway Hall.
Solomon Golub, song, Washington Irving High School Auditorium.

Neighborhood Playhouse and Cleveland Orchestra, Manhattan Opera House.

Monday, May 7

EVENING

Hummel, violin and piano, Town Hall.
Chansonnelle Chorale, Waldorf-Astoria Hotel.

Wednesday, May 9

EVENING

Gigli, Carnegie Hall.
Burnerene Macon, Town Hall.

Drozoff Gives Rimsky-Korsakoff Memorial Concert

In commemoration of the twentieth anniversary of the death of Rimsky-Korsakoff, Vladimir Drozoff, Russian pianist, gave a concert of Russian music at the Macmillan Theater, Columbia University, on April 16. It was given under the auspices of the Institute of Arts and Sciences, and by invitation of Professors Hough, Moore and Birmingham, of the music department, and Prof. Manning, of the Slavonic department.

Mr. Drozoff presented five of his own paraphrases on themes from Rimsky-Korsakoff's unfamiliar opera, *Tale of the Invisible City of Kitezh*, and the *Maid Febronia*, a work hitherto unheard in this country. Together with Arkady Dubensky, violinist, and Prince Moheddun, cellist, the concert giver played Tchaikowsky's *A minor* trio, "In Memory of the Great Artist" (Nicolai Rubinstein). His son, Paul Drozoff, and Rebecca Katzman, pianists, were heard in pieces by Tchaikowsky and Rachmaninoff. The interesting program won the unstinted approval of a cultured audience.

Lenora Sparkes in Second Recital

In order to accommodate all those who were unable to secure tickets for her New York recital on April 26, Lenora Sparkes is repeating the same program in Steinway Hall this evening, May 3. She will again be assisted by Frederick Cheeswright at the piano.

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SUPERVISORS PRAISE CURTIS SYSTEM

The recent decision of the Music Supervisors National Conference to expand the facilities for teaching music in the public schools has focused attention upon the various group teaching systems which are available for that purpose. There are several systems which have had more or less success in their various demonstrations. One of the most successful plans that has been put into operation is the Curtis System invented by Miss Helen Curtis, of Chicago.

The great difficulty in all of the group instruction work has been in coordinating the work of the group instruction teacher with that of the private teacher, who is to continue the music instruction later. It is important that the group lessons be given carefully, first so as to maintain the interest of the child, to give him some understanding as to musical fundamentals, and, lastly, and most important, to avoid faults in technique which may be a source of annoyance later to the private teacher, and a serious handicap to the child himself.

For the past year or more, the Curtis method has had an extensive test through a series of classes conducted under the auspices of the Packard Piano Company, of Ft. Wayne, Indiana. The company has conducted these group instruction classes as a private enterprise, although with the co-operation and assistance of individual school music supervisors. The Curtis plan has been put into operation in various cities in Indiana, including Ft. Wayne, Auburn, Garrett, Waterloo, Columbia City, Kendallville, and Monroeville. This work, incidentally, was under the direction of Miss Mildred Balow, a teacher trained in the Curtis System.

The actual results of the application of the Curtis System of training is shown by various reports which have been received from school superintendents and others. H. L. McKenney, superintendent of schools in Auburn, Indiana,

rudiments of music far beyond expectation. . . . I sincerely recommend this music course."

The enthusiastic response which the Curtis System received in Waterloo is only typical of that which met its efforts in the other cities in which it has been tried. It is expected that the Curtis System will receive serious consideration by many music supervisors in selecting the particular plan to be followed in music classes in the schools.

Music at Chautauqua

The New York Symphony Orchestra will play at Chautauqua, N. Y., this summer for a period of six weeks, from July 10 to August 18. As in former seasons, the orchestra will be under the leadership of Albert Stoessel, who comes to Chautauqua for the seventh season following a successful winter as director of the Worcester Festival, the New York Oratorio Society, Westchester Festival and Bach Cantata Club.

The scheme of programs to be presented by the orchestra includes regular symphony concerts, Saturday morning children's concerts, Saturday evening popular concerts, and Sunday evening song services. Each concert by the orchestra will feature some well known soloists, among them Ernest Hutcheson, pianist; John Erskine, author-pianist; Paul Kochanski, violinist; Horatio Connell, baritone; Mischa Mischakoff, concertmaster of the Philadelphia Orchestra, and the New York Symphony at Chautauqua, and Joseph Pizzo, harpist. The regular July and August vocal soloists, eight in number, and members of the summer school, also will appear.

During the absence of H. Augustine Smith, who is in Europe, Mr. Stoessel will assume the direction of the Chautauqua Choir of 250 singers. Rounding out the offerings of the orchestra and choir, the Chautauqua Chamber Music



CURTIS SYSTEM CLASS DEMONSTRATION AT WATERLOO, IND.

wrote that "The enthusiasm which the pupils have shown for their work and the rapid progress made strongly recommends the course of instruction to school officials. We strongly recommend this course in piano instruction." Dr. Clark, of Auburn, Indiana, stated that "I was especially interested in the transposition work, because my children, who have taken private lessons for three years or better, can not do the work which those children did with only a few lessons. The work is remarkable, especially considering the time given to instruction."

One of the latest demonstrations of the Curtis System was a recital of the Curtis pupils in Waterloo, Indiana, given in the Waterloo High School Auditorium. The program consisted of a group of eight pieces, played first in the original key, and then transposed into another key. There were also demonstrations of short verses set to music by the children, as well as various simple program pieces played by the more advanced pupils. Following the demonstration at the Waterloo High School Auditorium, H. Mustard, superintendent of the Waterloo Schools, wrote as follows: "Working in the capacity of educator, I am always deeply interested in novel methods of education. . . . It gives me great pleasure to say that the work has been most successfully carried on. . . . The pupils are exceptionally enthusiastic and have learned the methods and the

Society will give a series of concerts. There also will be students' recitals, programs by the Junior Choir, and a series of recitals by eminent artists.

Cleveland Institute Offers Supervisors' Course

CLEVELAND, O.—A public school music supervisors' course, designed to meet every possible need of public school music supervision and teaching, is included in the curriculum of the summer school of the Cleveland Institute of Music, announced to open June 20 and continue until August 1.

The course to be offered during the six weeks of intensive study follows the plan of the regular winter course. It is given by the Institute in conjunction with the Senior Teachers' College of the Cleveland School of Education, and Western Reserve University, and leads to a degree of Bachelor of Education, conferred by the university. Covering a complete range from the kindergarten through high school, the courses emphasize the practical demonstration of the application of theory and practice.

Two new subjects to be included, of major interest to students connected with public school music, or music teachers and supervisors, are: The Interpretation and Conducting of Choral Literature, and The Interpretation and Conducting of Instrumental Literature. Russell V. Morgan, director of Public School Music in Cleveland,

heads the department. He is assisted by J. Leon Ruddick, and a staff of eminent instructors from the combined institutions offering the course.

N. A. O. Dinner to Bairstow

One hundred organists and friends, members of the National Association of Organists, gathered at Town Hall Club, April 17, to greet the distinguished English organist, Dr. E. C. Bairstow, of York Minster. Following the dinner President McAll introduced Frederick Schlieder, J. Christopher Marks, former presidents of the association; Jane Whittemore and William A. Wolf, the New Jersey and Pennsylvania state presidents; Huntington Woodman, Henry Hall Duncklee, Rev. Dr. Simon, all of whom made pleasant remarks. At 8:45 P. M. Dr. Bairstow arrived, straight from his belated steamer, Dr. Noble introducing him. Still dazzled by the brilliant lights of the Great White Way, Dr. Bairstow, however, soon found inspiration in the splendid welcome and attention he received, and at once launched into a most interesting, informal talk on choir training. Some of his convictions are that words are most important, and that breath, relaxation, diction, expression, personality and love of music must predominate in all singing. He said that the too broad Italianized A, as formerly used in England, had been superseded by the sensible, true A-sound, so that Englishmen no longer say "Awfter the bawtle" but "After the battle," which sounds almost American. His forty-minute talk had in it much sense, sentiment and humor, Mr. Marks making a motion of thanks in graceful speech, with Mr. Jacques seconding it. Among new members present were McAfee (Detroit) and Teomney (Brooklyn).

The April 16 meeting of the executive committee had interesting facts presented, Treasurer White stating that the present bank balance was \$1800, with 142 members in all. Chairman Sammond announced that Arthur Lloyd, who studied with Grainger and Baker, had won the \$1000 cash prize, donated by the Canadian Pacific Railroad. Miss Coale reported progress in the N. A. O. Music Week program at Wanamaker auditorium, the Adesdi Chorus, Charlotte Lockwood, Lillian Carpenter, Mr. and Mrs. Neidlinger, Mr. White and Mr. Volkel, appearing. The bill before Congress giving American military bandmasters the rating of Lieutenant, backed by the N. A. O., will undoubtedly be passed; a letter from Mrs. A. Campbell Weston was read, with thanks to the executive committee for sympathy expressed in the sudden death of her husband; also a letter from the Canadian College of Organists (convention in Ottawa). President Wolf invited members to the Pennsylvania State Convention in Reading, May 20; the Camden, N. J., chapter will hear Charles Heinrich April 26. Dr. Berwald of Syracuse acknowledged receipt of information that he had won the \$1000 cash prize for his organ and orchestra work; it is to be performed at the Capitol Theater in May.

Gescheidt Artists in Recital

Artists emanating from Adelaide Gescheidt's studio are heard in all centers of vocal activity, ranging from the Metropolitan Opera House to cities of the far South and the Western coast. Thus, when announcement was made that seven of them would collaborate in a song recital at the Gescheidt residence-studio on April 25, the salons were filled with an interested throng.

Sara Patton, expressive, graceful young girl from Atlanta, showed that she had profited by her studies with Miss Gescheidt by singing Children of the Moon, One Golden Day, and other songs, with brilliant voice and clear enunciation; her future should be bright, for she has the necessary warmth of temperament, combined with winning personality. Louise Scott Temple's rich contralto voice, her characterization in Brahms' Der Schmied, her joyous spirit in Rummel's Ecstasy, all won her much applause. Gertrude Berggren, another contralto, sang Geheimnis (Schubert) with daintiness, produced gorgeous high F's in Curran's Life, and finished in telling style with Cadman's aria, Song of the Robin Woman, from his opera, Shanewis. Earl Weatherford's singing, his feeling, climax and dramatic power, the last-named shown in Strauss' Aus den Liedern, all combined in the most effective way. This tenor warrants watching. Foster Miller, a shining light of the Little Opera Company (now singing Robin Hood), received tremendous applause, for he sang with color and conviction, his soulfulness in Tchaikovsky's Pilgrim Song winning all; his bride, who was present, was the recipient of best wishes and felicitations. Ann Cornwell Starke, soprano, sang La Violette (Scarlatti) with appropriate lightness, a well-planned crescendo in La Forge's Sanctuary, and her charming singing of At the Well (Hageman) making beautiful effect. Duets were sung by Misses Berggren and Temple, Messrs. Weatherford and Miller, and Verdi's trio, Qual Volutta, by Miss Starke, Weatherford and Miller, in fine ensemble.

All singers showed splendid enunciation in several languages, and at the close there was a separate round of applause for capable Betty Schleen, the accompanist.

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Real Piano Salesmen Wanted

A really valuable suggestion has been offered to the piano trade by Emil J. Pettinato, of Carl Fischer, Inc., New York, and newly elected president of the New York Piano Merchants Association. Mr. Pettinato voices at once his faith in the piano business and a practical plan for bringing it back to its former importance.

"There should be established," said Mr. Pettinato, "a credit bureau of piano salesmen so that we can employ reliable and trustworthy men. None except those of the highest character should be taken into the fold as piano salesmen. This is of vital importance in order to bring piano selling up to its highest level. Let us get back into the industry good salesmen such as we had several years back, before the wide use of bait advertising actually drove such men into other fields."

This is quite in line with the suggestion first broached by A. G. Gulbransen, president of the Gulbransen Piano Company of Chicago. There is a vital need in the retail piano field for salesmen. It does not matter greatly as to their past experience. New men can be trained by those who direct the various retail piano enterprises. However, as Mr. Pettinato points out, it is of paramount importance that these men are, above all, honest and honorable.

Trickery is not needed in selling pianos. It is not even of value. Doubtless sales can be made through the use of methods not entirely ethical, but the aftermath of such a course as a matter of store policy shows its utter folly. One does not have to look far in the piano business of today to see the disastrous effects of the "bait and bargain" policy.

It is a good sign for the future when the enlightened men of the trade can point out the weaknesses existing in the present structure. This is the first step in the rebuilding process to a bigger and better business.

Retroactive Tax Upheld

A bulletin from the Music Industries Chamber of Commerce states that despite the protests from music merchants all over the country the Senate Finance Committee has voted not to eliminate the retroactive feature of the present revenue act which compels the merchant, who elected prior to the passage of the 1926 act to report his income on the accrual basis, to pay taxes twice. This vote simply confirms the opinion of the committee, as expressed frequently at the hearings, that the music merchant should seek his remedy in the courts instead of looking to Congress for relief.

The bill will not leave the committee, according to present indications, until about May 1. Objections will continue to pour into the committee and that the provision may be reconsidered before the bill is reported out. An intensive campaign will be carried on while the bill is on the floor of the Senate, if necessary.

Some Convention Features

Plans for the 1928 convention of the National Association of Music Merchants are maturing rapidly. All indications so far point to one of the most interesting and valuable meetings ever held. A partial list of the speakers who have consented to deliver addresses during the business sessions and at the annual banquet discloses the fact that men prominent in many lines are going to speak on their own specialties, which have more or less direct bearing on the music industries. The music dealer who takes a trip to New York to attend these meetings will find himself amply repaid through his contact with leaders in industry and finance who will outline present business conditions in the light of their particular knowledge and experience.

Among those who have already consented to speak and the subjects of their addresses are as follows: Fred W. Shibley, vice-president Bankers Trust Company of New York, on Instalment Selling and Budgetary Control; F. E. Moscovics, president Stutz Motor Company, Indianapolis, on Knowing Your Market; Major Herbert H. Frost, vice-president Radio Manufacturers Association, on What

Radio Means to the Music Merchant; S. L. Rothafel, of movie and broadcast fame—an inspirational address on the appeal of music to the great masses of the public; Homer McKee, president of Homer McKee, Inc., an advertising expert and head of one of the largest advertising agencies in the country, on Modern Advertising Methods; and Philip T. Clay, of Sherman-Clay & Co., on Dealer Operation.

In addition to this distinguished list, Governor Albert C. Ritchie, of Maryland, will be the guest of honor and a speaker at the annual banquet; while Professor John Erskine, president of the Juilliard School of Music and distinguished author, will address the get-together luncheon, on June 4.

Not Lack of Faith

There comes from the Pacific Coast a criticism as to advertising that may well be absorbed and ruminated over by those manufacturers who decry publicity. George Braun, general manager of the Concord Piano Company, of San Francisco, says that "Some of the manufacturers of pianos wonder why the dealers are not more eager to handle their products. The reason is that the particular manufacturers who complain thus do not seem to have faith in their own pianos to advertise them."

It may not be due to lack of faith in their "own pianos" that the manufacturers referred to do not believe in advertising, but is due in the main to an endeavor to reduce overhead. Generally, the first item in the overhead that one who wishes to reduce this important part of his production methods is to slash the advertising. It is a fact that the most successful manufacturers in the country today are those who intelligently utilize publicity. How can dealers be expected to learn anything about pianos unless they are given information? Advertising is the only source that furnishes this information, for what is printed in black on white remains and must be protected, while the talk of the "road man" is effervescent, and is lost, and has no real carrying power throughout the trade without the backing of publicity.

Advertising does not sell pianos directly—it aids in the selling of them. No traveling man receives necessary support without advertising. Publicity is the most intangible overhead to handle. Its work is so subtle that it is not really appreciated. It is but part of the scheme of selling, but a fundamental part, in fact the most necessary part, for it creates name value. No traveling representative can make headway without this firm foundation of creating name value backed up by quality.

Adults Interested in Group Classes

Perhaps those interested in promoting mass instruction in piano playing have somewhat overlooked the adults in their eagerness to cater to the needs of school children. This at least is indicated by the interest shown in one of the activities of San Francisco's eighth annual music week. The Music Week Committee is offering a course of three piano lessons free to the men, women, boys and girls of San Francisco and the adults are showing a keen interest in the proffered chance to learn to play one little piece.

John G. Vogel, in charge of the course of three piano lessons free, has been giving group instruction for adults, anxious to learn to play the piano, in a course at the Y. M. C. A., using the Beviitt system, controlled by Sherman, Clay & Co., who have consented to its use during Music Week. Mr. Vogel says that the system was not planned for group instruction but is working out very satisfactorily, the classes at Y. M. C. A. being a stepping-stone to the music week adult classes in piano-playing. Registration in these free classes is limited to 1500 students each of whom will receive three lessons of half an hour each. The teacher will stand in the center of a wheel-like arrangement of twelve upright pianos, three students being seated at each piano, comprising a group of thirty-six students. Classes will be held from 9 a. m. to 9 p. m.

Some of the leading stores of the city are preparing to feature the adult piano group instruction feature of Music Week in their window displays as a

result of the interest which the classes are arousing. As the Municipal Auditorium was already booked for the week, May 7 to 12, the Y. M. C. A. Auditorium was donated for the course of three piano lessons. The slogan used for these classes: "Music Keeps Everybody Young," is helping to keep alive the interest of the adults which has been aroused to a marked degree by the statement, issued by the Music Week Committee: "Everybody who takes these three lessons will receive a reward that Money cannot buy; the incomparable joy of making music."

President Urquhart Announces Important Executive Changes

An important announcement was made this week by George Urquhart, president of the American Piano Company, concerning a realignment of the executive personnel of the company. Milton J. Delcamp, vice-president of the Ampico Corporation, and also a vice-president of the Mason & Hamlin Co., will remove his offices to Boston to devote most of his time to Mason & Hamlin promotion. He will retain executive control over the Ampico promotional work with which he has been occupied.

F. H. B. Byrne, who has been connected with the American Piano Company for over 20 years, will be charged with certain of the duties formerly taken care of by Mr. Delcamp in the Ampico division. Mr. Byrne will make his temporary headquarters at 29 West 57th Street, in the Ampico division, pending the removal of the entire offices to the Knabe Towers on Fifth Avenue and Forty-seventh Street. In announcing Mr. Byrne's new duties, President Urquhart paid him a fine compliment in stating that the company was fortunate in having a man of such executive ability and experience to take over Mr. Delcamp's work with the Ampico.

Effective May 1, Robert Warner was appointed advertising manager of the company to fill the vacancy left by F. H. B. Byrne's transfer to the Ampico division. Mr. Warner is a skilled advertising man, having held many important posts in the advertising world prior to his coming to the American Piano Company. Immediately prior to his coming into the piano field Mr. Warner was engaged in special advertising work for such well known national magazines as Cosmopolitan and the Red Book.

Lee S. Roberts Stores Sold

On May 1st the Rudolph Wurlitzer Company took over the building which Lee S. Roberts had especially beautified some little time ago to house his Chickering warerooms on 14th Street, Oakland, Cal. The firm of Kohler & Chase which bought the two Lee S. Roberts stores in San Francisco and Oakland will continue to operate them until May 1st. On that date it will vacate both the Roberts store at 230 Post street, San Francisco, and the store in Oakland. All the pianos from the San Francisco store will be advantageously displayed in the Kohler & Chase building, where beautiful piano sales rooms are prepared for them. The pianos from the Oakland Lee S. Roberts store will be moved to the Oakland branch of Kohler & Chase, which was recently reconstructed and beautified. The San Francisco store at 230 Post street has not yet been leased, but it is in a part of town where "for lease" signs are very few and far between.

Supplementary Dealer List

The American Piano Company has issued a supplementary list of new dealer appointments to handle the complete American Piano Company line, with the Ampico, Mason & Hamlin, Knabe, and Chickering. This list is as follows:

Mance Bros., New Haven, Conn.
J. L. Hudson Co., Detroit, Mich.
Frederickson-Kroh Company, Oklahoma City, Okla.
Edwards Piano Co., Jacksonville, Fla.
Otto B. Heaton Co., Columbus, Ohio.
J. B. White & Co., Augusta, Ga.
Wurzburg Dry Goods Co., Grand Rapids, Mich.
M. L. Price Music Company, Tampa, Fla.

STIEFF PIANOS

America's Finest Instruments
Since 1842

CHAS. M. STIEFF, Inc.
Stieff Hall
Baltimore, Md.

Philip W. Oetting & Son, Inc.

213 East 19th Street, New York

Sole Agents for

WEICKERT

Hammer and Damper Felts

Grand and Upright Ham-
mers Made of Weickert Felt

Fine Action Bushing Cloths, etc.

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BRINKERHOFF INSTRUMENTS
OFFER BETTER QUALITY

BRINKERHOFF

PIANO COMPANY

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CHICAGO

GRAND PIANOS — REPRODUCING GRANDS

Get More for Your Used Pianos



Mc. Mackin
Piano Service
1710-21 MONDAMIN AVE.
DES MOINES, IOWA.

General key repairing. Extra heavy beveled Dupont ivoryine composition tops will increase sale of used pianos. Ivory key-boards sanded, polished, reglued. Write for our complete price-list. Satisfaction guaranteed. Prompt service.

PIANO KEYS
RECOVERED

Always in Stock

PIANO SUPPLIES OF
EVERY DESCRIPTION

Felts, Cloths, Punchings, Music Wire, Tuning Pins, Player Parts, Hinges, Etc., Etc.

Also the very best and latest tools for the tuner and technician.

An extensive variety of supplies always in stock guaranteeing prompt service at all times.

Quality and service backed by the combined efforts of two of the oldest supply houses in the trade.

(24 hour service on mail orders)

American Piano Supply Co.

Division of
Hammacher-Schlemmer & Co.
110-112 East 13th St.
New York

Piano and Musical Instrument Section

The Australian Piano Dealer Holds the Bag

From the viewpoint of the Australian piano dealer, it must appear that the influence of Great Britain upon the internal affairs of the Commonwealth of Australia is not always happily exercised. The decision made by the Trade and Commerce Department of the Australian government last November to confer upon British piano manufacturers a tremendous preferential tariff rate appears at least to yield very one-sided advantages. It was an excellent diplomatic stroke for the British industries, but for the native Australian dealer it has worked considerable hardships.

Stated briefly, and in the simplest terms, while American player pianos must pay a minimum import tax of approximately \$200, British instruments of a like grade are taxed only \$60. There is no point in questioning the right of the Australian government to regulate its internal affairs as suits itself, except from the point of view of the expediency of those decisions for the business element of that commonwealth. From a dispassionate viewpoint, it appears that the measure passed last November affords to the British piano manufacturer an advantage upon which he is by no means ready to capitalize.

The truth of the matter is that the British player piano is without name value in the Australian market. This condition was openly admitted by the new president of the Pianoforte Manufacturers Association, William Strohmenger, at a recent meeting of that organization. In speaking about the Australian situation, Mr. Strohmenger made the following significant admissions:

"The present condition of the industry is very largely due to the increasing seasonal nature of the demand, and we look anxiously for markets which will keep our factories employed during the summer months. There is a great market opening for you, a market second only in importance to the home market, a market that speaks your language, it is not necessary to employ expensive foreign correspondents who play havoc with technical terms, a market that uses your currency, whose commercial standard is as high as your own. I allude, of course, to the Commonwealth of Australia, where the new tariff, giving an increased preference to British pianofortes, should give a very great impetus to trade with this country. This greatly increased preference, which is undoubtedly due to the efforts of the Deputation from the Federation to the Australian Minister for Trade and Commerce last year, gives a very great advantage to the manufacturers of medium-priced instruments, the minimum tariff on foreign-made player pianos and grands being raised from £17 10s. to £40, whilst that on similar British instruments remains at £12.

"I would urge every manufacturer to study this tariff closely, and to make a serious effort to capture the major part of the trade in this most important market, which took last year one million pounds' worth of foreign-made pianos, against £50,000 worth of British.

"There is one serious note of warning, the British piano does not enjoy in Australia that prestige which it deserves, and this is entirely due to the unrestricted import of inferior instruments from this country. This is not a matter of indifference on the part of British manufacturers, it is not a question even of the survival of the fittest, it is a matter of the greatest importance, a manufacturer who sends into this market an instrument which is unsuitable or which for any reason will not stand the climate nor give any satisfaction, not only ruins his own chance of doing further business, but jeopardizes the trade of every other British manufacturer."

It is a bit difficult to see just how Australia, taken as a business unit, stands to gain by this arrangement. The Australian dealer, for capital reasons, is shut off from a large part of his former supply of good player pianos. The backbone of the business, while it may not be broken, is twisted so badly out of shape as to require the services of a first class business chiropractor. The name value of the American player has not been hurt by this move, and it is not easy to understand how the British-made player piano has gained in reputation through it. The Australian public has been educated to faith in the American-built player.

It might appear that the Australian government is adding to its revenues more by the process of taking

money out of the pockets of the Australian public than from a "predatory and rapacious" foreign industry, and the Australian piano dealer, let it not be forgotten, is the most serious sufferer by the new arrangement. It appears to be a good old Roman holiday, with the Australian piano man in the role of the victim of honor.

Bevitt System Demonstrated

Ed. Little, manager of Sherman, Clay & Co.'s publishing department, remarked recently that the firm has a great many educational activities which actually yield no immediate return, but may do so ten years hence. One of these activities was to send Mrs. Bevitt, originator of the Bevitt system of piano-playing, to Chicago where she had a suite at Hotel Stevens during the National Conference of Music Teachers. Mrs. Bevitt demonstrated the system which is sponsored by Sherman, Clay & Co. One of those who followed the classes and their results with much interest was Herman Fleer, vice-president of Lyon & Healy, who took some lessons in the course when he was in San Francisco recently, and was quite enthusiastic over the possibilities for increasing interest in piano-playing, offered by the system.

New Incorporations

Recent incorporations in the music field include the following:

The Harper Music Company, in Ithaca, New York, with a capital stock of \$20,000, incorporated by Mandeville & Personius, to conduct a retail music store in that city.

M. Goldsmith's Music Company has been incorporated in Brooklyn, New York, by E. J. Gantly.

The Milwaukee Piano Company has been incorporated at Milwaukee, Wisconsin, with a capitalization of 1,000 shares of \$100 par value.

The Broadway Music House has been incorporated in Akron, Ohio, by David L. Suid, A. L. Kriesbig and Harry Payner.

Blum & Cohen have incorporated as the Caldwell Radio and Music Salon, Inc., Caldwell, New Jersey, with a capital stock of 100 shares, of no par value.

The Tuners' Slogan

As announced in the Tuners Journal, April, 1928, the winning slogan submitted in the tuners contest was "Tuning alone preserves the tone," contributed by M. E. T. Jordan, of Cleveland, Ohio. The judges in the contest were H. E. Lawrence, Walter Kiehn, and William Geppert. The decisions were not unanimous, Mr. Lawrence and Mr. Geppert selecting Mr. Jordan's slogan, while Mr. Kiehn's choice was one contributed by Clarence Brey, of Philadelphia: "A sign of culture is a well tuned piano." The contest became one of international scope with entries from every section of the country, and from Hawaii, Canada, England, Scotland, and British West Indies.

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The Permanent Lacquer Finish
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Manufacturers: Upon request and without obligation a M. & W. Co. lacquer-finishing expert will help you solve your finishing problems.



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Offices and Warehouses: 1115 W. Washington Blvd., Chicago
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The M. SCHULZ CO. PLAYER - PIANO

Offers wonderful opportunities to dealers
WRITE FOR OUR PROPOSITION
M. SCHULZ CO.

Est. 1869

711 Milwaukee Avenue

Chicago

Piano and Musical Instrument Section

Added Space for Los Angeles Music Pageant Exhibits

According to all indications, the first international Music Pageant and Exposition to be held in the Ambassador Auditorium, Los Angeles, June 18 to 30, will be even more successful than was originally anticipated. This event is being jointly sponsored by the Western Music Trades Association and the Southern California Music Trades Association, with Waldo T. Tupper as managing director. Already more requests for space have been made than can possibly be accommodated. Plans for a connecting annex which will add thirty more booths are now being drawn.

In the annex a pavillion will be constructed to seat 1500 persons. In the pavillion there will be four musical programs daily. This limited seating capac-

ity is by no means expected to accommodate all visitors. This is planned purposely so as not to keep people away from the merchandising displays in the auditorium proper. Entertainment in the auditorium will be given in stages distributed among the various booths. The crowd thus will be successively led from one part of the auditorium to the other, giving each exhibitor opportunity to be the center of a lavish display. The booths themselves, now being constructed, are very interesting.

Among the interesting features planned are a trombone factory in operation, a department for hand carving and decorating piano cases, a model violin factory, a ukelele workshop, and other interesting phases in the manufacturing of musical instruments.

Among those who have arranged for exhibits are the following:

Victor Talking Machine Company, Brunswick-Balke-Callender Company, Estey Piano Corporation, Edison Phonograph Company, C. G. Conn, Ltd., Ludwig & Ludwig, Rudolph Wurlitzer Company, William L. Lange, Freed-Eiseman Radio Corporation, Lenardo Nunes, Tonk Manufacturing Company, Williams & Wallace, Ivers & Pond Piano Company, Lester Piano Company, and the Hough Portable Phonograph Company.

In addition, virtually all the leading Los Angeles music stores, including the Birkel Music Company, Baxter-Northrup Company, California Piano Supply Company, Fitzgerald Music Company, Martin Music Company, Platt Music Company, Richardson's Inc., Harry F. Slater Manufacturing Company, Southern California Music Company, Starr Piano Company, and many others, have arranged for booths.

Credit for School Music Work

One of the biggest forces in bringing about the teaching of music in the public schools has been the work of the National Federation of Music Clubs, which has actively espoused the cause in many communities. The aim and ambition of the Federation as outlined recently by Mrs. Edgar Stillman Kelley, national president, is an indication that this work will continue with even greater force. Mrs. Kelley said recently:

"Music has too long been considered a mere accomplishment rather than a necessary part of our educational system. Fortunately the delusion is beginning to give way and the true value of tone in educational work is being more generally acknowledged. The value of teaching instrumental music in all schools can scarcely be overestimated. The Federation of Music Clubs is working enthusiastically for the inclusion of bands and orchestras as well as glee clubs in the schools because the officers of this, the largest musical organization in the world, are convinced of the worth of this procedure.

"The public schools are preparing our business leaders of the future, why not our musical leaders? Welcome will be the day when every school in the land will give credit for executive as well as theoretic music. We will then be training the men and women who will later give America a great music of its own. Not every child so trained will make music their life-work but all of them will be bettered by the training."

Allen San Diego Store Leased

Frank Anrys, vice-president and general manager of the Wiley B. Allen Co., for many years one of the leading piano houses of the Pacific Coast, has announced that they have leased the store of their last branch, the one in San Diego. The piano stock has been purchased by Sherman, Clay & Co. and a very successful sale disposed of other merchandise as well as furniture and fixtures. The San Diego store has been leased by a firm not connected with the music business.

Chickering in Temporary Quarters

Chickering & Sons have opened temporary warerooms at 436 Fifth Avenue, at the corner of Thirty-ninth Street. This location is directly across the street from the old Knabe Warerooms, and on the site formerly occupied by the Ovington store. Business will be conducted here pending removal of the company to its new location, the Ampico Tower Building, at Forty-seventh Street and Fifth Avenue.

Leipzig Trade Fair Headquarters

The American headquarters of the Leipzig Trade Fair are now located in the Salmon Tower Building, 11 West Forty-second Street, New York City. This office, in addition to handling all details concerning American exhibitions at the Fair, also maintains free commercial information service for American business men interested in trade with Germany.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

A. C. CHENEY PIANO ACTION COMPANY, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, N. Y. Co., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 467 West 45th St., New York City.

A. C. CHENEY PLAYER ACTION is guaranteed for five years. Factory, Castleton, N. Y.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CAPSTAN SCREWS

G. W. MOORE, manufacturer of most of the capstan screws used by the piano trade. 44 Farnsworth Street, Boston, Mass.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Cases, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

FELTS

PHILIP W. OETTING & SON, INC., sole agents for Weickert Hammer and Dampers Felts, Fine Action Bushing Cloths, etc., 213 East 19th Street, New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY, Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Reroll Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

SCHMIDT COMPANY, DAVID H., manufacturers of the famous "David H. Schmidt" piano hammers. Business established 1856. David H. Schmidt hammers made of the finest domestic felt. Oldest exclusive piano making establishment in the trade. Poughkeepsie, N. Y.

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

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Under One Name

From a 3' 9" Upright to a
Concert Grand

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ROCKFORD, ILL.

A. C. CHENEY PIANO ACTION COMPANY

Manufacturers of the

A. C. Cheney Piano Action
A. C. Cheney Player Piano
Billings Angle Rail Piano Action

The complete Piano and Player line of
Actions

Factory, Castleton, N. Y.

Felt, Workmanship and Experience are combined in the

DAVID H. SCHMIDT HAMMER

The Best Hammer Made
ESTABLISHED 1856

DAVID H. SCHMIDT COMPANY
POUGHKEEPSIE NEW YORK

American
PIANO WIRE
"Perfected" "Crown"
American Steel & Wire Company
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The World's Finest
Reed Instruments. Used by
Most of the Best Players. Sold
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Executive Offices: Chicago, Illinois

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers
Pipe Organ Keys,

Piano Forte Ivory for the Trade

The presence of the

Kelly Plate

in a piano doubtless means that the
manufacturer of the instrument has used
the best of material throughout.

The O. S. Kelly Company
Springfield Ohio, U. S. A.

Piano and Musical Instrument Section

The Piano Business in Colombia, S. A.

One of the South American piano markets which is steadily growing in importance is Colombia, whose steady improvement for the last several years is taken as a hopeful sign for the future. As may be determined by consultation of any reference book, Colombia has an estimated population of something over six and a half millions, scattered over an area of 477,000 square miles. Of this population, only about 160,000 are Indians, the balance being whites and half-castes.

For this population, less than 300 pianos were imported from the United States during the year of 1927, which was one of the largest years for piano exports to Colombia. However, when it is considered that the piano is a comparatively recent importation into Colombia, it must be realized that great possibilities exist for the extension of that business. The growth in popularity of the American piano in Colombia may be seen by an examination of the table which follows. During the year of 1925, there were shipped to Colombia 168 players and twelve straight pianos, with a total dutiable value of \$63,046. In 1926, there were 190 players, twenty-two straight pianos, with a total value of \$92,652. In 1927, there were shipped 230 players and thirty manual pianos, combined valuation amounted to \$92,288. As is easily recognized, the bulk of the business is in the player field, and these mostly of the low and medium price grade. A detailed tabulation of American piano exports to Colombia by months during the past three years follows:

PIANO EXPORTS TO COLOMBIA

	1925	1926	1927
January	\$7,508	\$5,139	\$4,843
February	6,352	6,354	8,715
March	895	8,637	7,783
April	3,798	4,506	16,205
May	7,189	6,332	3,618
June	952	6,606	8,023
July	2,514	10,229	1,232
August	7,075	3,421	7,974
September	8,345	10,049	12,560
October	5,800	5,634	11,111
November	6,719	5,681	6,414
December	5,899	6,070	3,810
Totals	\$63,046	\$72,652	\$92,288

Bogota is the capital and principal city of Colombia, having a population of about 166,000. There are at least seven large piano dealers in Bogota, who also handle phonographs. These are: Almacen Victor; Roidan i Tamayo Camacho; Daniel D'Achiardi; and Jose Manuel Gaitan, Mogollan y Cia; Perea y Hijos; and Willy Schumm.

In Barranquilla, a city of about 75,000 inhabitants, there is a branch of Mogollan y Cia, and a number of smaller stores handling musical instruments, music rolls, and the like. In Medellin, about 79,000 inhabitants, there is a player roll factory, Gabriel Vieco y Cia, which also handles pianos and musical instruments. In Cartagena, 51,000 inhabitants, there are two important stores, R. & A. De Zubria y Cia and Raul Mendez y Cia. In Cali, 45,000 inhabitants, there is the store of Luis Fischer, although there are a number of other import houses in the city, which occasionally handle pianos on special orders.

The companies named above, together with a few branch stores and other houses in the smaller cities, handle practically all of the piano business in Colombia. Occasional piano sales are made by the stores specializing in stringed instruments, music rolls, and the like.

Business in Colombia is much conditioned by the geography of the country. It is a mountainous region, with three great ranges of the Andes running through from north to south. The eastern range, in which the most of the principal cities are located, and where the population is densest, consists of high table lands, which are cool and healthy.

Transportation facilities are mostly primitive. There is a steamship line along the Magdalena River which is navigable for about 900 miles. There are 1200 miles of railroads, mostly centering in Bogota. Throughout the interior the only means of transportation is on muleback.

Colombia is a country very rich in natural resources, although lack of efficient industrial management and proper government supervision has prevented the country as a whole from realizing the full

advantages. A large part of the world's supply of emeralds comes from Colombia, these emerald mines now being under government ownership. Gold, silver, and platinum are also mined, together with such essential metals as copper, iron, and lead. The coal mines are amply sufficient for the country's need. One of the great sources of revenue for the government is the salt mines located at Zipaquirá. The great difference in elevation which exists in various parts of the country makes possible the production of agricultural products belonging to both the temperate and the torrid zones. The principal agricultural products are coffee, cotton, cocoa, bananas, tobacco, and wheat.

The government derives a good income from the various taxes, but manages to spend usually a little bit more than it takes in, the result being that little surplus is left for public works. However, the educational facilities are now in much better shape than they have been for many years past, due to the introduction a few years ago of a new system of education brought to that country by a German Commission. A certain amount of technical training is now available through the public schools, which should in the course of the years to come have a marked effect in improving industrial methods employed in that country. This is also likely to raise the cultural standards and lead to a higher appreciation of music. Colombia's future is largely a matter of waking up from a siesta which in the past only the spasmodic revolutions have been able to disturb.

Jesse French Coast Business

Marshall Breeden, Pacific Coast representative for Jesse French & Sons seems pleased with his coast trip. He has just been visiting D. A. Hennessey, proprietor of the Union Music Co., San Francisco, which features Jesse French pianos and he expressed a hopeful view of the outlook for the piano business.

P. T. Clay En Route to New York

P. T. Clay, president of Sherman, Clay & Co., will sail from San Francisco for New York on May 12, via the Panama Canal. His visit will probably cover two months.

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